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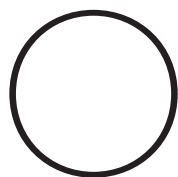
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EDITOR'S LETTER



© Anthony Roberts

Elizabeth Roberts, Editor
elizabethr@thegmcgroup.com



I don't like early mornings). But, as time goes on, I'm finding it more and more enchanting.

For a start, while trees remain static, they change. They look different on different days and in different lights. So far, I've photographed small ones, large ones, evergreens and bare ones, lone ones and groups of them; I've photographed trunks and branches; I've photographed them absolutely still and blowing in the wind and I've even photographed them from a moving car (an experiment that was more successful than I'd anticipated).

So far, I have winter trees and early spring trees but just imagine what delights are about to

ver of the last couple of months I've been photographing trees. It was quite an unusual subject for me to turn to, having never been inclined towards landscape photography (probably because

come with summer and autumn. I'm even digging trees out of my memory and taking another look at them. One particular memory is of a street in London (quite close to Hackelbury gallery) which, in April, is almost beyond belief – each tree in the road is heavily overloaded with deep pink blossom that makes you think you are in a Disney movie. Not quite what I had in mind for photographing but an interesting sight.

However exciting I find this (and, yes, believe it or not I do find photographing trees exciting, although if you'd told me a year ago that I would be saying this, I would have given you a strange look), the best part of the exercise is the seeing, the looking. It's like I had never seen trees before. Have I really been walking around half blind? Have I really missed years and years of tree-looking. It seems like I have.

Which brings me to wonder what else I'm missing.

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PINBOARD

DARKROOM UTOPIA

Melvin Cambettie Davies, who has over 45 years' experience in fine art photographic printing and toning, produced this beautiful print (below). Always experimenting and creating unique darkroom chemical solutions, we feel his secret bleach recipe – used here – works wonderfully. Deciding to solarise the print and then use Kodak's selenium toner gives it an almost golden hue – a look Melvin describes as 'utopia'.

mastermono.co.uk

© Tomas Januska



© Tim Clinch



URBAN NATURE

Thank you to Keith Mercer for sending us his picture Bare Bones in Reflected Light.



© Keith Mercer

PICK OF THE PICS

With its bold and graphic composition, Tim Clinch's picture of a broom (above) is our favourite picture from *B+W* 176, featured in Smart Guide to Photography on page 72.

Check out Tim's Twitter feed to see more of his wonderful iPhone photographs.

[@clinchipics](https://twitter.com/clinchipics)

PURRFECTION PHOTO

With the B+W team's penchant for animal pics, it felt only right to include John Gilbey's photograph of his feline friend on pinboard – and as John says: 'You can never have too many cat pictures.' Using an 85mm lens at f/1.8, we love the short depth of field he's achieved.



© John Gilbey

Quote of the month

Taking Henri Cartier-Bresson's motto 'sharpness is a bourgeois concept' to heart, we've decided to leave the tripods at home this month and embrace the blur...



© Zanele Muholi - courtesy of Stevenson, Cape Town and Johannesburg

COVER IMAGE

Vuyelwa Vuvu Makubetse, Daveyton Johannesburg, from the series Faces and Phases, 2013

© Annalisa Natali Murri



8

© Doug Chinnery



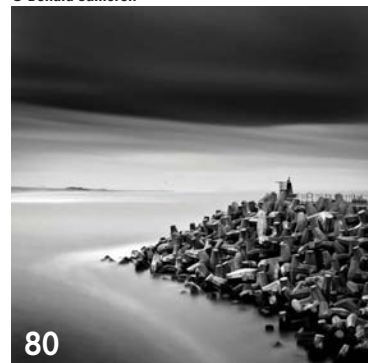
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© György Kepes



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© Donald Cameron



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GET IN TOUCH

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NEWS

NEWSROOM

News from the black & white world. Edited by Mark Bentley. markbe@thegmcgroup.com

© Herman Verwey/Media24, South Africa, Shortlist, Current Affairs, Professional Competition, 2015 Sony World Photography Awards



HIGH CONTRAST

Steven Spielberg is to direct a film based on the life of war photographer Lynsey Addario. The film will be based on her book, *What I Do*, which covers her experiences in Afghanistan, Darfur, the Democratic Republic of Congo and Libya. Jennifer Lawrence will play the lead role.

► lynseyaddario.com

A National Lottery grant of nearly £70,000 will fund a two-year regional tour of acclaimed photography exhibition *Only in England: Photographs by Tony Ray-Jones and Martin Parr*. The show, which opened at the Science Museum's Media Space in London, features nearly 200 pictures and will visit venues beyond the established touring circuit.

► sciencemuseum.org.uk

Prize money for first place in the International Garden Photographer of the Year has been increased to £7,500. Organisers hope the prize will encourage entries from all over the world. Deadline: 31 October.

► igpoty.com

Forty rare prints by Italian photographers have been allocated to Tate. The pictures by Piergiorgio Branzi, Alfredo Camisa, Giuseppe Cavalli and Luigi Veronesi were acquired under the Cultural Gifts Scheme and will generate a tax reduction of £82,496. Some of the pictures are on show at Tate Modern in London.

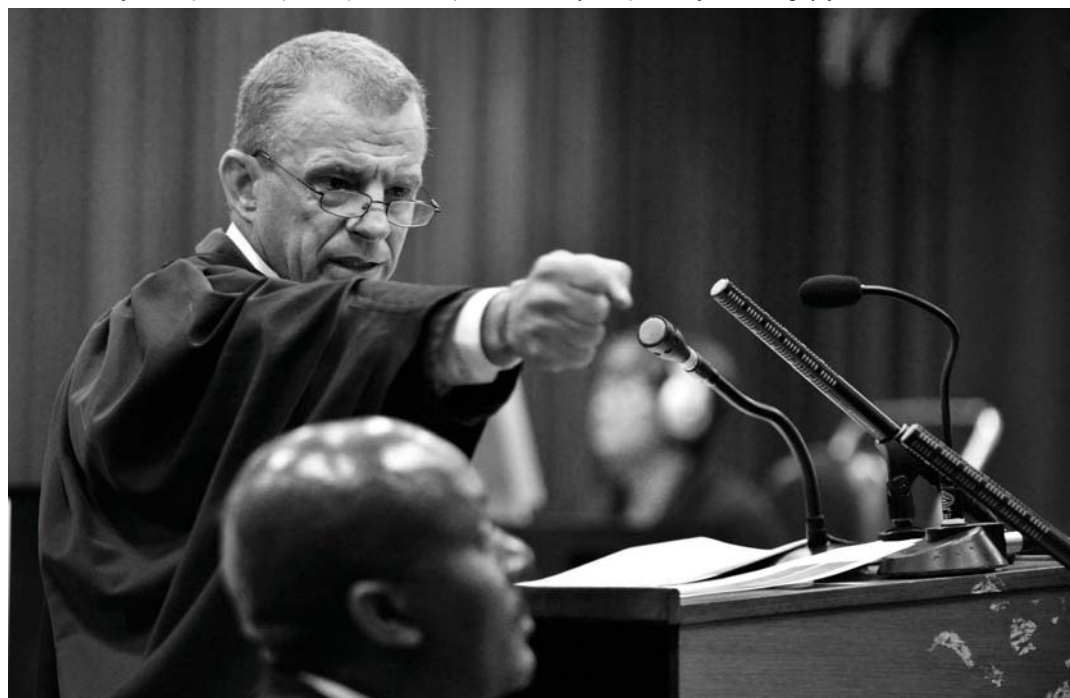
► tate.org

More than 700 aerial photographs of wartime airfields in Britain have been donated by English Heritage to the American Air Museum website. Thousands of photographs by aviation historian Roger Freeman can also be seen on the site.

► americanairmuseum.com

Picture agency Shutterstock paid a total of £4.7m to contributors in the UK last year. The figure puts the UK fifth in terms of financial opportunities for Shutterstock's contributor photographers.

► shutterstock.com



IN THE RUNNING

The shortlist has been unveiled for this year's Sony World Photography Awards.

More than 170,000 pictures were entered for the big competition. The winners will be announced at a special ceremony in London on 23 April. The overall winner of the L'Iris d'Or/Professional Photographer of the Year will receive \$25,000.

Shortlisted pictures are on display at Somerset House in London from 24 April to 10 May. Also on show is a special exhibition of pictures,

films and books by Elliott Erwitt, winner of the Outstanding Contribution to Photography prize at this year's awards.

You can also see some of the shortlisted black & white pictures from the competition on the app edition of this magazine.

Fine art archival prints of the photographs exhibited at Somerset House are available to buy through theprintsplace's online print service, thehub.



LOOK WHAT'S ON

Pictures by Tony Ray-Jones, Martin Parr, Sheila Rock and Helen Sear are among the attractions at the Look 15/Liverpool International Photography Festival.

Exhibitions will be held in venues across the city from 15 to 31 May. The theme of the festival is Exchange, which covers pictures about cultural diversity, migration, storytelling and memory.

Highlights include pictures by Jona Franks at various locations, György Kepes at Tate Liverpool (see page 40), Helen Sear at the Victoria Gallery and Museum, Tony Ray-Jones and Martin Parr at the Walker Art Gallery and Sheila Rock at The Gallery.

Water's Edge, Weymouth, by Sheila Rock, from the exhibition *Tough and Tender* at The Gallery, Stanhope Street.

© Sheila Rock

EXPORT BAR

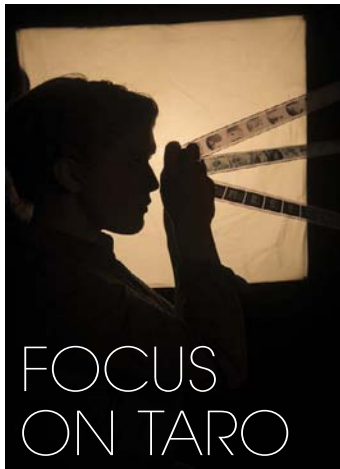
A temporary export bar has been placed on pictures by a key Victorian photographer.

The pictures are by Oscar Rejlander, who was born in Sweden but moved to the UK in the 1840s and became known as the father of art photography. He worked with Charles Darwin but is perhaps best known for his photograph *The Two Ways of Life* – a clever montage showing a youth contemplating the attractions of sin and virtue.

The album of 71 pictures features some well known images but the majority are previously unknown. The album is believed to have been created in 1865.

It could be exported unless a British buyer can be found to match the £82,600 auction price. The decision on the export licence will be deferred until 23 April, but the period may be extended to 23 July if there is a serious intention to raise the funds.

© Christa Holka



A play based on the life of photographer Gerda Taro is to tour the country. *Shooting With Light* tells the story of the woman who became a photojournalist during the 1930s and worked alongside her more famous partner, Robert Capa. She was killed in 1937 during the Spanish Civil War. The play visits the Lowry in Salford (22 to 24 April), Brewery Arts Centre in Kendal (25 April), North Wall in Oxford (28 April), Pocklington Arts Centre (29 April), Gulbenkian in Canterbury (30 April), Chipping Norton Theatre (6 May) and Greenwich Theatre in London (7 to 9 May).

© Jamey Stillings. Courtesy the artist and Syngenta Photography Award.



#8502, 27 October 2012. Location: Ivanpah Solar, California, USA.

GLOBAL ISSUES

Black & white pictures by Jamey Stillings are among those featured in the Syngenta Photography Awards exhibition.

The biennial prize aims to promote dialogue about key global issues through photography. Around 90 pictures on the theme of Scarcity-Waste are exhibited at Somerset House in London until 10 April. The overall winner in the Professional category is US photographer Mustafah Abdulaziz, who wins \$15,000 plus a grant worth \$25,000 to complete a new commission. The winner of the Open category is German photographer Benedikt Partenheimer, who wins \$5,000.

© Bert Hardy. Image courtesy Hyman Collection, London.



Gorbals Boys, Glasgow, 1948, by Bert Hardy.

WEB SUPPORT

A new website has been launched to support British photography.

The website – called britishphotography.org – provides access to a range of pictures through the privately owned works in the Hyman Collection. Built up by James and Claire Hyman, the collection features work by top British photographers such as Ian Berry,

Bill Brandt, Fay Godwin, Chris Killip and Mark Power.

As well as showing pictures, the website also provides biographies of the photographers and serves as a portal to other British photography websites and resources. The Hyman Collection aims to support British photographers through acquisitions and commissions, research and online exhibitions.

© Rachel Coleman



Through the looking glass by Rachel Coleman.

IN SUPPORT

A black & white picture by Rachel Coleman from Northamptonshire is the winner of a competition organised by the Economic and Social Research Council. The competition for 14 to 18 year olds attracted more than 1,500 entries. The ESRC supports the development of future social scientists. esrc.ac.uk



ZOOM IN

Nikon have announced a groundbreaking camera that offers an 83x optical zoom. Aimed at wildlife and night sky photographers, the Nikon Coolpix P900 offers a zoom range of 24mm to 2000mm and is extendable to 4000mm. The camera also has vibration reduction technology and built-in GPS. Price: £499.99.

FLYING HIGH

A record number of young people entered the Harman Technology Student Photographer of the Year competition. The winners and runners-up received certificates plus money to spend at harmanexpress.com.

© Andy Barton



Trebor by Andy Barton from Manchester College, winner of the Harman Technology Student Photographer of the Year 2014 – Digital.

Nikon: THE GOLD STANDARD



UNNAMED ROAD

Jungjin Lee

▣ Mack

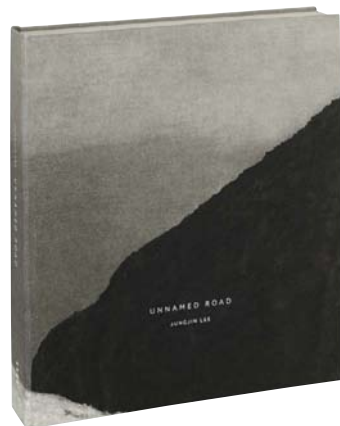
▣ Hardback, £35

This intriguing and very beautiful book by Jungjin Lee is part of a project entitled *This Place*, which looks at Israel and the West Bank through the eyes of 12 photographers, hopefully arriving at a many-faceted portrait.

Lee's approach is unusual. She writes: '...the layers of history and conflict, fear and hostility, frustrated my camera.' So, instead of turning to the people, she turns to the landscape. 'I tried to gaze at the land, without prejudice or judgement,' she says. The results are strangely unnerving, aesthetically pleasing and dramatically composed – the land, often barren and featureless, holds remnants of those who have lived in this troubled land.

The images are beautifully printed on an off-white fine art paper and the book itself is a fold-out concertina held together by its hard covers. Simply beautiful but with veiled meaning.

Elizabeth Roberts



OUTLAND

Roger Ballen

▣ Phaidon Press

▣ Hardback, £39.95

Singly or in pairs, old men, women, children and adolescents act out a drama known only to them and, possibly, Ballen. Enigmatic and compelling, the photographs touch a nerve. This second edition has additional images that serve to further enhance its strangeness.

Elizabeth Roberts

To create an anthology of the most influential photographers from the 19th century to the present day is a pretty ambitious project, but Mary Warner Marien has made a good and comprehensive job of it.

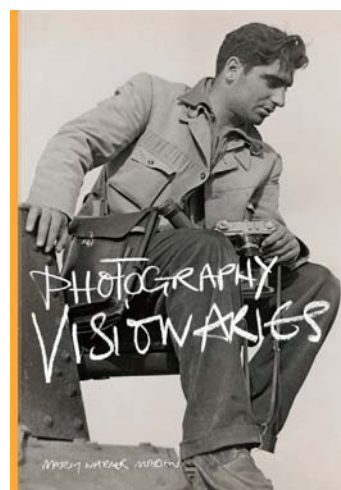
Each profile contains a write-up, several key pictures, a time-line and, intriguingly, a picture of the photographer. There are few surprises among the laurelled heads – August Sander, Paul Strand, Cartier-Bresson, Cindy Sherman and Annie Leibovitz to name but a few of the exceptional photographers who have shaped photography from its outset.

Photography Visionaries would make a great guide for those wanting an overview of photographic history and a brief insight into individual photographers. The text is engaging and well written and the reproduction very good – a great reference book and an inspiring read.

Elizabeth Roberts

When Ballen first started documenting rural South Africa in the late 1980s his work focused on the socially marginalised inhabitants of the farms and homesteads. The result was a series of unsettling psychological portraits. As this work progressed over time, he began to invite his subjects to act in a staged set that he created. The props were wires, derelict beds and sofas and broken articles of furniture, in what seems like an abandoned building. The subjects were often accompanied by small animals such as kittens, puppies and rats. The effect is disquieting to say the least.

Ballen's subjects act out a tableaux of infinite weirdness. They draw on walls, manhandle the animals, turn their backs or stare straight into the camera.

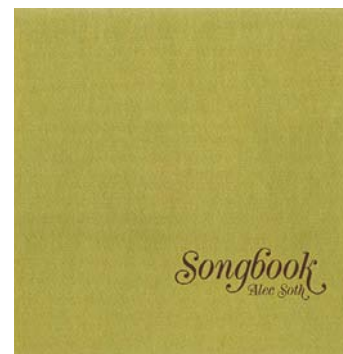


PHOTOGRAPHY VISIONARIES

Mary Warner Marien

▣ Laurence King

▣ Softback, £24.95



SONGBOOK

Alec Soth

▣ Mack

▣ Hardback, £40

For two years, from 2012 to 2014, Magnum photographer Alec Soth took on the guise of a community newspaper reporter, travelling from state to state in the US, searching out and photographing meetings, dances, festivals and community events. The images in *Songbook* are the result.

Devoid of their once newsworthy content, the pictures speak of people lost, searching, vulnerable and brave – individuals as part of a community into which they fit, semi-fit or stand outside of. Tender, humorous and candid, Soth's eye is never cruel.

Shot entirely in black & white, *Songbook* is a fragmented insight into everyday American life, transformed by Soth in the act of taking a photograph. Bizarre, mundane, amusing or sad, these pictures are both a comment on society and an insightful look at what it is to be human. There are also one or two that make you chuckle.

Elizabeth Roberts

'Songbook is a fragmented insight into everyday American life, transformed by Soth in the act of taking a photograph.'



FEATURE

LEN'S DAUGHTERS

For photographer **Annalisa Natali Murri**, it's the small stories that are the most evocative – and the most overlooked. Here she tells Donatella Montrone why she travelled from her native Italy to an earthquake-ravaged town in Armenia to document the lives of families living on the periphery of society.

All images
© Annalisa Natali Murri



The four-storey building that houses the hostel, only partially damaged by the earthquake, lies on the edge of a central street in Gyumri – the legacy of LenTextile, now left to decay.



A former textile worker wanders through the corridors of the LenTextile hostel.

On a freezing day in January 2013, Annalisa Natali Murri arrived in Gyumri, camera in hand, hoping to document the lives of a small community of families living in an abandoned building in northern Armenia. The town of Gyumri was decimated by an earthquake in 1988 that took the lives of some 25,000 people and left hundreds of thousands homeless. Most of those who survived relocated to other regions of Armenia or the USSR, except 20 or so families, mostly women and children, who took refuge among the ruins of an uninhabitable workers' hostel, a four-storey residential building that was home to the labourers of the once-thriving LenTextile factory.

'We studied one another's faces and communicated through gestures and touch. Soon I lifted my camera and started taking pictures.'

Annalisa had read about the women of the LenTextile hostel, all but discarded by their men, their government and their society, and wanted to document their extraordinary lives. She had read about their living conditions, the lack of amenities and electricity, the fact that without plumbing they were forced to use an unoccupied section of the building as a communal toilet, and that some were raising young children there who, due to their deprivation,

were poorly educated and marginalised. She wanted to know more about this sisterhood of survivors, living in obscurity in Armenia's second-largest city. So she set out to find them. 'From a distance, the hostel just looks like an abandoned building,' says Annalisa, the only sign of life a clothes line in the courtyard, tied to two trees, with a string of clothes hung between them. 'It was still daylight when I finally located the hostel, and from where I stood in the courtyard, I could see an open door and a stairwell. Perhaps it was the rush of adrenaline that made me lose my inhibitions, or perhaps it was because I was travelling with a companion and didn't feel as frightened as I might have on my own, but there was a serenity about the place that convinced me I should go in, she says.

The courtyard was blanketed in snow and there were hardly any footprints in it as she and her companion made their way to the open door. They climbed the ruins of a stairwell and reached the first floor, walked down a long corridor lined with doors – ‘It was like something you might see in a charming old hotel,’ she says – and were greeted by a gangly child who let them into his home. ‘We entered a small room, where the child lives with his aunt and mother, and he was so overwhelmed and timid that he hid behind a curtain. Although we didn’t share a common language between us, since many of the women are from different republics within the USSR, they somehow understood that we were not there to harm them in any way. We studied one another’s faces and communicated through gestures and touch. Soon I lifted my camera and started taking pictures.’

And so began *Len’s Daughters*, Annalisa’s documentation of the forgotten families of Gyumri, a series that won the Pictures of the Year International Community Awareness Award in 2013 and was shortlisted for a Sony World Photography Award, Contemporary Issues, in 2014. ‘It’s the small stories that interest me most,



The hostel cubicles are no larger than a few square metres, barely able to accommodate a bed and a small closet.

because they’re the ones with the biggest impact,’ she says.

The women’s stories began to unfold via the fragments of their former lives dotted

around each bedsit Annalisa entered: disused sewing machines tucked away neatly in the corners, tailor’s shears, embroidered runners adorning small tables, tulle curtains, >



Women of the hostel always help one other with household chores and taking care of younger children, as if they were one big family. People living at the hostel rely on basic monthly benefits of 16,000 drams, the equivalent of \$39 (US dollars), as well as an additional 6,000 drams for each child.





Corridors and stairs in the old building lack almost every amenity: natural light is the only thing that illuminates most areas.



Susana worked at LenTextile. She lost her job after the factory shut, as did most of the women, who are now destitute.

◀ wool rugs hanging from nails, and a faded picture of the Virgin Mary still visible, stuck to a severely damaged wall. 'I felt so moved in their homes, by the plight of these families,' says Annalisa.

'I am fascinated by the passing of time, by memories, by all the things that people carry with them and hold dear.'

Most of the occupants are women – the older ones former seamstresses who worked at LenTextile, abandoned by their husbands who sought work in Russia after the earthquake, never to return. 'This touched me enormously, not least because I am fascinated by the passing of time, by memories, by all the things that people carry with them and hold dear – objects that represent loss, a life that no longer exists.'

There's a sense of melancholy about the series, partly due to the sombre tones and shades of grey that accentuate the visible lines of hardship on many of the women's faces, but also because of their affection for the few keepsakes they managed to salvage



Manyak, 50, lives alone with her daughter in a small cell. She taught her daughter how to sew, and everything she had learned while working at LenTextile, so that she may have a chance at finding a job.

and their fierce attachment to their former lives; some of the women still gaze out the window longingly at the now defunct factory that once gave them their livelihoods. 'I decided to call the series *Len's Daughters*

because of the relationships these women have forged through their shared experiences.'

Few husbands visit or live at the hostel, and those who do are blighted by alcohol, often subjecting their families to domestic abuse. >



A widow receiving help from volunteers from the social services. Below A young girl decorates the small cell where she lives for New Year's celebrations.





Rozana shares one of the biggest and best-equipped rooms with Clara, a 72-year-old former embroiderer – the last remaining of three sisters who all worked at LenTextile.

◀ But Annalisa wanted to tell their stories respectfully. ‘I wanted to show the dignity they maintain, despite how difficult their lives are.’ She is particularly interested in things that unite humanity – intangible things that all people can relate to – and was careful not to portray her subjects as a kind of curiosity living on the margins of good society. ‘Basically, all people are the same: we all have our weaknesses, we all suffer, we all have our joys, and I tried to capture this in *Len’s Daughters*.’

Growing up in Bologna, Annalisa can’t remember a time when her parents didn’t have a reflex camera handy while on holiday, snapping everything. At the time, her notion of a photograph was that it merely represented an object encased in a frame,

‘This special bond between Annalisa and her subjects makes for an evocative series, restrained and revealing in equal measure.’

used to adorn a chest of drawers in her home. But her passion for documentary photography peaked quite by accident, while on a course at Espai d’art Fotogràfic in Valencia, where she enrolled in a short course on the photography of architecture to complement her engineering degree. ‘One of our lecturers spoke about the history of photography; I had no idea that it was such an important discipline, that it had influenced so many art forms and, more importantly, that pictures are a means with which to tell a story. There is meaning

behind every image, one that links the subject of the image to the person looking through the viewfinder – and this creates an unspoken intimacy.’

This special bond between Annalisa and her subjects makes for an evocative series, restrained and revealing in equal measure – the extraordinary stories of the women of LenTextile is unveiled modestly and sympathetically. *Len’s Daughters* is as much a reflection of the compassion that drives Annalisa to seek out those small stories that have the greatest impact, as it is about giving a voice to the daughters of LenTextile, erased from society were it not for the documentation of their lives, immortalised in images.

▶ annalisanatalimurri.com

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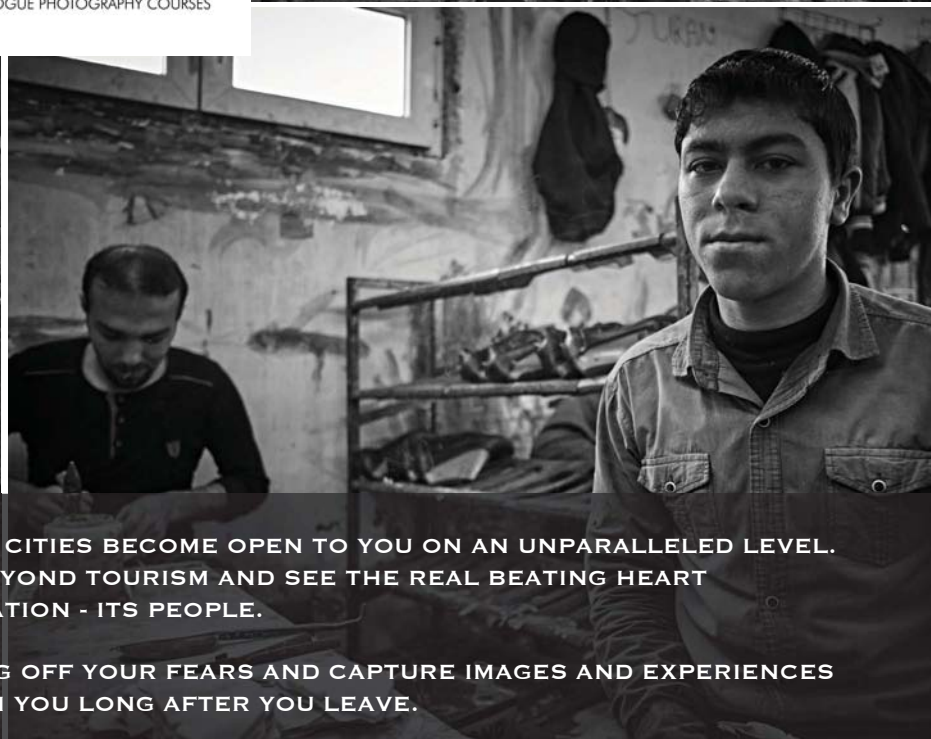
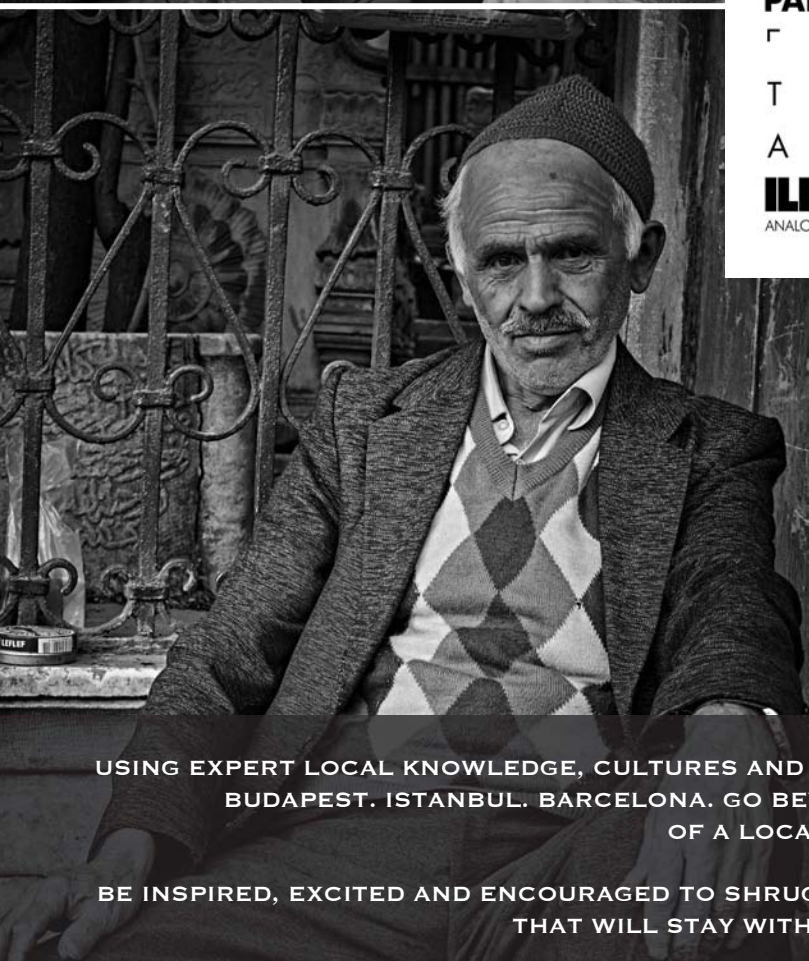
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LONDON

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To 30 June

Staying Power: Photographs of Black British Experience 1950s – 1990s

Concurrent with the exhibition at the V&A.

1 Windrush Square, SW2

► bcaheritage.org.uk

GAZZELLI ART HOUSE

To 15 May

Dove Nasce Il Vento

Giovanni Ozzola's first solo UK show.

39 Dover Street, W1S

► gazelliarthouse.com

HAMILTONS GALLERY

To 30 April

Something For Everyone

Works by Helmut Newton, Irving Penn and Daido Moriyama.

13 Carlos Place, W1K

► hamiltonsgallery.com

LITTLE BLACK GALLERY

28 April to 16 May

Bulletproof

New work by Vee Speers.

13A Park Walk, SW10

► thelittleblackgallery.com

MARIAN GOODMAN GALLERY

30 April to 6 June

Thomas Struth

Pictures from Israel and the West Bank.

5-8 Lower John Street, W1F

► mariangoodman.com

MEDIA SPACE

To 13 September

Revelations:

Experiments in Photography

Scientific photography.

Exhibition Road, London, SW3

► sciencemuseum.org.uk

NATIONAL PORTRAIT GALLERY

To 21 June

Snowdon: A Life in View

Portraits of stars.

St Martin's Place, WC2H

► npg.org.uk

NATURAL HISTORY MUSEUM

To 30 August

Wildlife Photographer of the Year

The winning pictures.

Cromwell Road, SW7

► nhm.ac.uk



No. 70, from the series *Relation*, 1991-1993

© Nikolai Bakharev / MAMM, Moscow

DEUTSCHE BÖRSE PHOTOGRAPHY PRIZE 2015

17 April to 7 June

Work by this year's finalists including black & white series by Nikolai Bakharev and Zanele Muholi.

THE PHOTOGRAPHERS' GALLERY

16-18 Ramillies Street, W1F ► thephotographersgallery.org.uk

**PIANO NOBILE KINGS PLACE**

16 April to 19 June

Altitude

South American landscapes.

90 York Way, N1

► kingsplace.co.uk

PHOTOFUSION

To 22 May

The Election Project

Works from Simon Roberts.

17A Electric Avenue, SW9

► photofusion.org

SIMON LEE GALLERY

To 25 April

João Penalva

12 Berkeley Street, W1J

► simonleegallery.com

SOMERSET HOUSE

24 April to 10 May

Sony World Photography Awards

21 to 24 May

Photo London 2015

Strand, WC2R

► photolondon.org

TATE BRITAIN

To 7 June

Salt and Silver:

Early Photography 1840-1860

Millbank, SW1P

► tate.org.uk

THE PHOTOGRAPHERS' GALLERY

17 April to 5 July

The Chinese Photobook

Co-curated by Martin Parr.

16-18 Ramillies Street, W1F

► thephotographersgallery.org.uk

V&A MUSEUM

To 1 November

A History of Photography:

Series and Sequences

A group exhibition.

To 24 May

Staying Power:

Photographs of Black British Experience, 1950s – 1990s

More than 50 images.

Cromwell Road, SW7

► vam.ac.uk

V&A MUSEUM OF CHILDHOOD

To 28 June

Hidden Identities: Unfinished

Work by Yvonne De Rosa.

Cambridge Heath Road, E2

► museumofchildhood.org.uk

WHITECHAPEL GALLERY

29 April to 21 June

Christopher Williams

More than 50 photographs on show.

77-82 Whitechapel High Street, E1

► whitechapelgallery.org

EAST

BEYOND THE IMAGE

To 28 June

Rewind

Pictures by nine photographers.

13 Red House Yard, Suffolk

► beyondtheimage.co.uk

WINGFIELD BARN

1 to 31 May

Annual Exhibition of Prints

The Suffolk Monochrome Group.

Church Road, Wingfield

► suffolkmonochrome.org.uk

MIDLANDS

COMPTON VERNEY

To 7 June

The Non-Conformists:

Photographs by Martin Parr

All photographs are in black & white.

Warwickshire

► comptonverney.org.uk

PATCHINGS ART CENTRE

18 April to 17 May

#Connected: Visions

Group show of landscape images.

Oxton Road, Nottinghamshire

► connected-exhibition.co.uk

NORTH

BELMONT STUDIOS GALLERY

To 3 May

Light on the Land:

North Yorkshire in

Black & White

Alan Clark's analogue prints.

Wreton, North Yorkshire

► belmontstudios.co.uk

IMPRESSIONS GALLERY

To 16 May

Realism in Rawiya: Photographic Stories from the Middle East
Centenary Square, Bradford
▢ impressions-gallery.com

INTERNATIONAL SLAVERY MUSEUM

To 7 June

Brutal Exposure: The Congo
Pictures from the early 1900s.
Albert Dock, Liverpool
▢ liverpoolmuseums.org.uk

JOE CORNISH GALLERY

1 to 30 May

Living a Wildlife

Chris Martin's pictures of wildlife.
Register House, Northallerton
▢ joecornishgallery.co.uk

LOOK/15

15 to 31 May

Liverpool's third International Photography Festival
▢ lookphotofestival.com

MILLENNIUM GALLERY

2 May to 16 August

Taylor Wessing Photographic Portrait Prize 2014
Arundel Gate, Sheffield
▢ museums-sheffield.org.uk

MUSEUM OF LIVERPOOL

To 6 September

L8 unseen

Race, culture and identity in Britain.
Pier Head, Liverpool
▢ liverpoolmuseums.org.uk

NATIONAL MEDIA MUSEUM

To 21 June

Drawn by Light: The Royal Photographic Society Collection

Little Horton Lane, Bradford

▢ nationalmediamuseum.org.uk

NATIONAL RAILWAY MUSEUM

16 May to 7 September

Open for Business

Magnum photographers on industry.
Leeman Road, York
▢ nrm.org.uk

OPEN EYE GALLERY

15 May to 23 August

Open

Work on the theme of social portraiture.
19 Mann Island, Liverpool
▢ openeye.org.uk

SMITH ART GALLERY

18 April to 23 May

Northern Coasts of England

The Yorkshire Monochrome Group.
Brighouse, West Yorkshire
▢ yorkshiremonochrome.co.uk

TATE LIVERPOOL

To 7 June

György Kepes

Albert Dock, Liverpool
▢ tate.org.uk

WALKER ART GALLERY

To 7 June

Only in England: Photographs by Tony Ray-Jones and Martin Parr
William Brown Street, Liverpool
▢ liverpoolmuseums.org.uk

SOUTH

FOCUS GROUP PHOTOGRAPHY

17 to 25 April



The Entropy Machine

© Clare Strand

GETTING BETTER AND WORSE AT THE SAME TIME



29 April to 6 June

New work by Clare Strand.

GRIMALDI GAVIN

27 Albermarle Street, W1S ▢ grimaldigavin.com

Catching the Light

The Focus Group Photography.

Assembly Rooms, Chichester

▢ focusgroupphotography.com

WEST

EDEN PROJECT

To 23 October

People of the Rainforest

Robin Hanbury-Tenison and Salgado.

Bodelva, Cornwall

▢ edenproject.com

M SHED

To 21 June

Open for Business

Magnum photographers on industry.

Princes Wharf, Bristol

▢ mshed.org

PLYMOUTH CITY MUSEUM AND ART GALLERY

To 30 May

Wildlife Photographer of the Year

Drake Circus, Plymouth

▢ openforbusiness.uk.com

TATE ST IVES

To 10 May

The Modern Lens: International Photography and the Tate Collection
Portmeor Beach, St Ives, Cornwall

▢ tate.org.uk

THE ROYAL UNITED HOSPITALS BATH

24 April to 10 July

Landscape Collective UK

Coombe Park, Bath

▢ lcuk.photo

WALES

ABERYSTWYTH ARTS CENTRE

To 16 May

Britain from Above

Pictures from the Aerofilms Collection.

Aberystwyth University, Ceredigion

▢ aberystwythartscentre.co.uk

FFOTOGALLERY

To 2 May

Garden State

Photographs of nature by Corinne Silva.

Turner House, Penarth

▢ ffotogallery.org

SCOTLAND

CLYDEBANK MUSEUM AND ART GALLERY

To 23 May

Artist Rooms: Robert Mapplethorpe

Controversial, large-scale B&W pictures.

Dunbarton Road, Clydebank

▢ museumsgalleriesscotland.org.uk

GALLERY AT GLENGORM CASTLE

1 to 31 May

View of the West

Landscape photographs of the Hebrides.

Glengorm, Isle of Mull

▢ wislandscapephotography.co.uk

KIRKCALDY GALLERIES

To 31 May

Artists Rooms: Diane Arbus

Her most intriguing works.

Abbotshall Road, Kirkcaldy

▢ kirkcaldygalleries.org.uk



Windows of an Antique Dealer's Shop 1965

© Marc Riboud / Magnum Photos

PARIS TO PEKING

To 9 May

B&W pictures by Mark Riboud.

ATLAS GALLERY

49 Dorset Street, W1U ▢ atlasgallery.com



OUTSIDE THE FRAME

If you would like an exhibition to be included in our listings, please email Anna Bonita Evans at anna.evans@thegmcgroup.com at least 10 weeks in advance.

AMERICA

METROPOLITAN MUSEUM OF ART

To 25 May

Captain Linnaeus Tripe: Photographer of India and Burma 1852-1860

An estimated 60 images by the 19th century travel photographer.

To 16 August

Fatal Attraction

Photographs by Piotr Ukla Ski; half of the selection will be from his series *The Joy of Photography*.

1000 Fifth Avenue, New York

metmuseum.org

NAILYA ALEXANDER GALLERY

To 16 May

Alexey Titarenko: New York

Pictures of New York city created by long exposure and intentional camera movement techniques.

41 East 57th Street, New York

nailyaalexandergallery.com

PARRISH ART MUSEUM

10 May to 26 July

Chuck Close Photographs

An estimated 90 images (from 1964 to present) created by the photographer – including his composite Polaroids and daguerreotypes.

279 Montauk Highway, New York

parrishart.org

ROBERT MANN GALLERY

To 23 May

The Light in Cuban Eyes

Group exhibition of contemporary Cuban photography.

525 West 26th Street, New York

robertmann.com

THROCKMORTON FINE ART

To 16 May

A Respect for Light

Mario Algaze's photographs of Latin America from 1974 to 2008.

145 East 57th Street, New York

throckmorton-nyc.com

AUSTRALIA

ART GALLERY OF SOUTH AUSTRALIA

To 10 May

The Black Rose

Photographs from Trent Parke's seven-year project – video, sound and text are also included in the display.

North Terrace, Adelaide



Tirage argentique vintage retouché à la main, 1959

© Robert Stack - courtesy ARGENTIC

FRANCE

THE IDOL FACTORY

To 20 June

Hand-retouched press photographs from 1910-1970.



GALERIE ARGENTIC 43 Rue Daubenton, 75005 Paris argentic.fr

artgallery.sa.gov.au

AUSTRALIAN CENTRE FOR PHOTOGRAPHY

To 7 June

Iran

Selected works from Gohar Dashti's series *Today's Life and War* and *Untitled (Iran)*.

To 7 June

Mirrored

Dual exhibition of street scenes by Sydney-based photographer Markus Andersen and Istanbul-based photographer Elif Suyabatmaz.

To 7 June

Writing the Landscape

Phillip George's photographs of landscapes from Australia and the Middle East that hold tribal, ethical, religious and political significance.
257 Oxford Street, Paddington
acp.org.au

CANADA

NATIONAL GALLERY OF CANADA

To 30 August

For the Record: Early Canadian Travel Photography

Set of revealing historical images.

380 Sussex Drive, Ottawa

gallery.ca

FRANCE

JEU DE PAUME

To 17 May

Florence Henri: Mirror of the Avant-Garde 1927-1940

Experimental photographer's self-portraits, abstract compositions, photomontages, photo collages and documentary photos.

To 17 May

Taryn Simon: Rear Views, A Star-forming Nebula, and the Office of Foreign Propaganda

A collection of Simon's works produced since 2000 where she explores photography's ability to blur truth and fiction.

To 31 May

Nicolas Muller: Traces of Exile

Around 100 B&W images by the Hungarian photographer.

Chateau de Tours

jeudepaume.org

GERMANY

JABLONKA GALERIE

To 28 September

Platon: Service

Pictures from British photographer's series *Service*, consisting of portraits of men, women and their families who serve their country; displayed in the Böhm Chapel part of the gallery.

Hahnenstrasse 37, Köln

jablonkagalerie.com

HELMUT NEWTON FOUNDATION

To 17 May

Helmut Newton:

Permanent Loan Selection

Around 200 photographs by the acclaimed photographer.

Jebensstrasse 2, Berlin

helmutnewton.com

HOUSE OF PHOTOGRAPHY

To 31 May

European Photo Exhibition Award 02: The New Social

Photo-essays by 12 young European photographers looking at the theme *The New Social*.

Deichtor strasse 1-2, Hamburg

deichtorhallen.de

VITRA DESIGN MUSEUM

To 13 September

Making Africa

Major show with works revealing contemporary African designs.

Includes images by JD Okhai Ojeikere and Mário Macilau.
Charles-Eames Strasse 2, Rhein
► design-museum.de

HOLLAND

HUIS MARSEILLE, MUSEUM FOR PHOTOGRAPHY

To 28 June

Cor Was Here: The Adventurous Oeuvre of an Amsterdam Photographer, 1936-2013

Major retrospective of Dutch photographer Cor Jaring's most celebrated pictures.

Keizersgracht 401, Amsterdam
► huismarseille.nl

NEDERLANDS FOTOMUSEUM

To 17 May

175 Years of Photography in Rotterdam

Pictures highlighting the city as a multicultural, constructive and dynamic hub.

To 31 December 2016

The Darkroom: Extraordinary Stories from the History of Dutch Photography

Exhibition brings over 185 years of Dutch photography to life. Draws upon the museum's collection of more than 120,000 images.

Willhelminakade 332, Rotterdam
► nederlandsfotomuseum.nl



ITALY

WORLD PRESS PHOTO 15



1 to 31 May

Successful reportage from this year's World Press Photo competition.

GALLERIA CARLA SOZZANI Corso Como 10, Milan ► galleriacarlasozzani.org

Family Love 1993 to 2014, The Julie Project
© Darcy Padilla



ITALY

VENICE BIENNALE



9 May to 22 November

Variety of works on show; includes pictures by B&W photographer Helen Sear who is representing Wales at this year's event.

VARIOUS LOCATIONS

► labiennale.org

Altar, 2015
© Helen Sear

RUSSIA

MULTIMEDIA ART MUSEUM MOSCOW

To 10 May

Albert Watson

Major retrospective of influential fashion and portrait photographer.

To 10 May

Robert Doisneau:

La Beauté Du Quotidien

Renowned B&W and colour pictures by the seminal photographer.

16 Ostozhenka Street, Moscow
► mamm-mdf.ru

SWEDEN

FOTOGRAFISKA

To 31 May

Bullet Proof

Colour portraits by Australian photographer Vee Spears.

Stadsgårdshamnen 22, Stockholm
► fotografiska.eu

SWITZERLAND

EDWYNN HOUK GALLERY

To 16 May

Cathleen Naundorf

Fashion photographer's pictures.

Srockerstrasse 33, Zurich
► houkgallery.com



NEWS

EXHIBITION OF THE MONTH

As part of its seven-year project to expand its archive with pictures of and by black Britons, the **V&A's** latest exhibition reveals in depth a piece of Britain's social history. Anna Bonita Evans reports.



High Street Kensington from the series *On a Good Day*, 1976 © Al Vandenberg

Refreshingly upbeat, *Staying Power: Black British Experience 1950s to 1990s* refuses to be pigeonholed as an exhibition about racism. With works of different photographic styles, techniques and subjects, the V&A's latest show focuses on what and how black Britons have contributed to UK culture during the latter half of the 20th century. With more than 50 prints on display, this strong set prompts us to question our understanding of identity and representation of a particular group of people.

The first photograph you come to sets the show's powerful premise: it's a self-portrait by black British photographer

'The compelling mixture of photographs depicts the vibrant results when music, fashion and culture collide in a rapidly changing social landscape – and those who made that happen.'

Armet Francis, taken in 1964 (*far right, top*). Many of the racial tensions that existed during 1960s Britain can't be seen in this picture. Rather than showing a browbeaten individual who's suffered the hardships of racial inequity, here the black person places the white girl in the background and himself in the centre of the frame. Capturing the scene reflected back at him, Francis takes on the role of

artistic director: he chooses when to click the shutter.

Other highlights include Maxine Walker's *Untitled*, which is made up of a series of staged self-portraits taken in a photobooth. Much like Cindy Sherman's work, each picture depicts Walker completely transformed through different hairstyles, skin tones and outfits. Here we're asked to consider ideas relating to authenticity,

fashion and stereotyping. Raphael Albert's documentations of black British beauty pageants show, albeit in a less politically correct time, the importance of belonging to a particular community and putting black British pride in the spotlight.

Staying Power doesn't ignore the turbulent history of British multiculturalism, however. Some images do illustrate the racism black people encountered in their everyday life: take Neil Kenlock's picture of a young woman pointing to a door graffitied with 'Keep Britain white' or Charlie Phillips' photograph of an advertisement for a flat available to rent with



Untitled (Young woman seated on the floor at home in front of her television set) London, 1972 © Neil Kenlock



Self-Portrait in Mirror, London, 1964 © Armet Francis

the criteria: 'Married couples only. No coloured.' Sobering reminders of a past Britain, these images don't paint a picture of black people as the downtrodden victim however – the show's curation is cleverer than that.

Breaking away from the familiar associations we might well make with the history of black people in Britain, *Staying Power* promotes the idea that black identity cannot be easily defined. The compelling mixture of photographs depicts the vibrant results when music, fashion and culture collide in a rapidly changing social landscape – and those who made that happen.

The exhibition is part of a seven-year project between the V&A and the Black Cultural Archives – a Brixton-based organisation founded in 1981 with a mission to collect, preserve and celebrate the history and heritage of black people in Britain. Complementing the display at the V&A, 25 photographs will be shown at the Black Cultural Archives.

At both shows visitors can listen to recordings of the photographers, their relatives and subjects telling their stories. These tracks echo the structuring of Peter Fryer's seminal text



Beri Beri from the series *Hairstyles, Nigeria, 1974*

© JD Okhai Ojeikere

Staying Power: The History of Black People in Britain, which had a major influence on the

exhibition. An inspirational display that celebrates just one of the elements that has made up

the diversity of modern British life, this exhibition is a triumph in every sense.

STAYING POWER: PHOTOGRAPHS OF BLACK BRITISH EXPERIENCE, 1950S TO 1990S
...is on show at the V&A Gallery, 38A Cromwell Road, SW7 2RL; vam.ac.uk

AMERICAN CONNECTION

Documenting the aftermath of gun crime in Chicago and Philadelphia and social issues worldwide is for photographer and activist **Carlos Javier Ortiz** a way of revealing the humanity behind the events. Susan Burnstine reports.



22
B+W

Last autumn, I had the great pleasure of meeting the remarkable photographer and activist Carlos Javier Ortiz while attending Filter Photo Festival in Chicago. Ortiz has been documenting stories about social issues in America, Mexico, Guatemala, Israel and the West Bank and has won countless awards for his work including the Robert F Kennedy Center for Justice and Human Rights Photography in 2009 for his series *Too Young To Die*.

Ortiz's love affair with photography has been a unique

'Ortiz began the project while living in Philadelphia and noticed the city suffered almost the same problems of youth violence as his home town of Chicago.'

one. After graduating from high school, he wasn't sure what he wanted to do with his life so he began attending classes at a community college. After he found his sister's Pentax K1000, he started to photograph friends who were graffiti writers, artists, breakdancers and DJs. He then

went on the road with a travelling carnival to save money for equipment and college tuition, briefly studied art history and photography at Columbia College in Chicago until he ran out of money saved for tuition, then took a risk and left school to work as a professional photographer.

At the age of 20 he began working at one of the first and most influential African-American newspapers in the country, the *Chicago Defender*. While working there, he became immersed in the African-American culture on Chicago's South Side and photographed jazz and blues musicians, politicians and residents. He also followed the Reverends Jesse Jackson and Al Sharpton as they fought social injustice in Chicago's endemically impoverished and underfunded schools. He says, 'I felt at home





in the community because it reminded me of my Puerto Rican roots in many ways.'

While visiting with Ortiz in Chicago, I viewed his recently released book, *We All We Got*, which is a deeply moving exploration of the after-effects of gun violence in Chicago and Philadelphia shot over an eight-year period.

Ortiz began the project in 2004 while living in Philadelphia and noticed that the city suffered the same problems of youth violence as his home town of Chicago. After moving back to Chicago in 2006, he learned about the deaths of two young girls just eight days apart and became dedicated to documenting the challenges families and communities face after the trauma of losing their children to gun violence.

Ortiz grew up in a lower-middle class home in Chicago where gun violence and gang life were all too familiar, thus becoming a motivating factor to document this story. He says, 'In high school, one of my classmates killed a security guard to be initiated into his neighbourhood gang. There were fights every day after school over gang issues or perceived 'disrespect'. Some of my

classmates brought guns to school for protection and needless to say, it was a stressful environment for all of us.'

Perhaps one of the most notable aspects of Ortiz's work is that it celebrates the lives of those who have lost loved ones to gun violence by exhibiting the resilience of the survivors rather than documenting grim facts as many journalists might do. 'It is a matter of personal integrity to acknowledge both their grief and loss at the time but also to photograph moments of joy and peace over time,' he says. 'In this way, I hope to render the full humanity of all the subjects of my photography.'

Ortiz funded this project personally for the first four years, but then received

numerous grants to complete the work. After focusing on the project for eight years, he decided it was time to publish the work as a book. After meeting with his friends Red Hook Editions, they spent four days editing his images into book form. He found that the most rewarding aspect of assembling the book was working with his friends such as Jason Eskenazi who helped him reimagine how the monograph would look. In 2014, *We All We Got* was released and was met with much deserved critical praise. His book is available internationally at redhookeditions.com and via his website or squareup.com/market/carlos-javier-ortiz-print/we-all-we-got.

■ carlosjavierortiz.com



EXHIBITIONS USA

ATLANTA

HIGH MUSEUM OF ART

Until 7 June

Gordon Parks: *Segregation Story*

Until 31 May

Helen Levitt: *On the Street*

■ high.org

ITHACA

JOHNSON MUSEUM OF ART

Until 7 June

Margaret Bourke-White:

From Cornell Student to Visionary Photojournalist

■ museum.cornell.edu

LOS ANGELES

HAMMER MUSEUM

Until 24 May

Charles Gaines: *Gridwork 1972-1989*

■ hammer.ucla.edu

MILWAUKEE

HAGGERTY MUSEUM OF ART

Until 31 May

Mila Teshaleva: *Promising Waters*

■ marquette.edu/haggerty

NEW YORK

BRONX MUSEUM

Until 14 June

Jules Aarons, Joe Conzo,

Morton Broffman:

Three Photographers from the Bronx

■ bronxmuseum.org

PORTLAND

BLUE SKY GALLERY

Until 31 May

Scott Dalton: *Where the River Bends*

■ blueskygallery.org

SANTA FE

VERVE GALLERY OF PHOTOGRAPHY

Until 27 June

Susan Burnstine, Xiaoliang Huang

and Henry Horenstein

■ vervegalleries.com

TUSCON

CENTER FOR CREATIVE PHOTOGRAPHY

Until 17 May

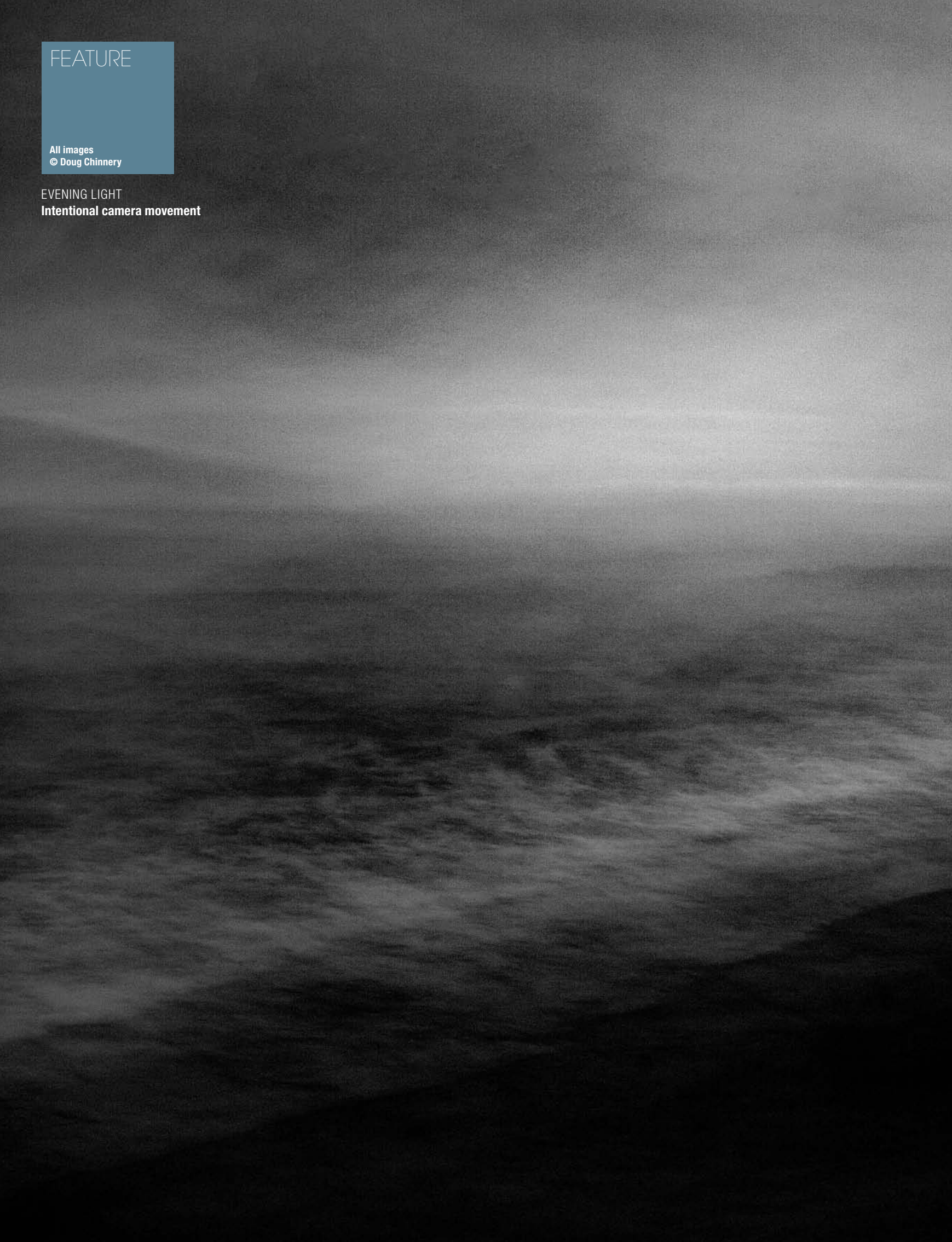
Astronomical: *Photographs of our Solar System and Beyond*

■ creativephotography.com

FEATURE

All images
© Doug Chinnery

EVENING LIGHT
Intentional camera movement





CATCHING THE EYE

Acclaimed photographer **Doug Chinnery** thrives on variety. His work ranges from landscape to urban and pinhole to panoramic. If something catches his imagination, he'll photograph it. He speaks to Mark Bentley.



Sentinel

◀ **MARK BENTLEY** How did you get into photography?

DOUG CHINNERY *I probably started like most people when I was given a Kodak Brownie when I was about nine years old. But I really got interested when my stepdad gave me a Russian Lubitel medium format camera when I was in my early teens.*

MB Were you interested in art at school?

DC *Really interested in art, but absolutely terrible at it! The one comment I can remember from my secondary school reports was*

that my art teacher wrote: 'Doug's art is mediocre at best' – which I thought was really good because I'd never heard the word 'mediocre' before, so I rushed home and got the dictionary out and when I found out I thought – oh, so not as good as I thought!

MB Your work is extremely varied.

DC *I've really struggled with this, because if you read about what you're supposed to do as a photographer the received wisdom is that you should develop a specialism and be known for a particular genre, so that your work is identifiable. For years it's really bothered me*



Pictures taken on a train. Top left: Taith Trên 17.46. Top right: Taith Trên 18.01. Bottom right: Taith Trên 17.45. Bottom left: Loosestrife

that mine hasn't. I've tried, thinking that that's what I ought to do, but I've decided – probably in the last 18 months – that I'm not going to bother any more.

I find it very hard even to describe what kind of photographer I am. I'm not just an outdoor photographer, I like photographing all sorts of things. Today I've been doing street photography and a bit of architecture, and I'll do macro and I love shooting landscapes. I do alternative techniques, like intentional camera movement and multiple exposures, and I'll photograph flowers and plants. If something catches my eye and my imagination then I'll photograph it.

MB You've become very skilled at using intentional camera movement. Tell us more about this.

DC You've got to have a vision of what your end picture should look like. It's still dependent on the light and the colours and the shapes, just like any photograph is. You can't just go out and wave the camera around. A lot of people try it and think if they take 20 or 30 frames they'll get something, and they go home and they are disappointed. When I'm teaching the technique I impress upon people that they might take 70 frames and get home and they might all be rubbish. You've got to take a lot of frames, you've got to be >



Woodland glade – intentional camera movement

◀ *patient, you've got to focus on it and fine-tune it.*

MB Your pictures taken on a steam train in Wales are intriguing.

DC *It was one of those days where most landscape photographers would have sulked, because it was clear blue sky, blisteringly hot, the worst possible conditions for a photographer. On the train I suddenly got the urge to get my camera out and do something different. So I got out the Fuji X-Pro1, put a 35mm lens on, turned*

the auto focus off, put it to square format, black & white mode. I pre-focused to about three or four metres outside the carriage and held the camera in one hand. I was travelling backwards, so I couldn't see what was coming, and I thought: I'm just going to respond and press the shutter whenever I feel the urge. As things were coming into my peripheral vision I was firing the shutter. It was just the light coming through the trees and the smoke coming off the engine and filling the wood with steam. I was really delighted with them.



MB Tells us about your pinhole work.

DC *I absolutely love pinhole. If I only had to have one camera for the rest of my life, it would be my pinhole camera. I use a Zero Image. I love shooting on film. I love the fact that you can't focus. I love the fact that composing is a guesstimate. I love the long exposures. I love the fact that you've got – in effect – infinite depth of field. I think sharpness is over-rated, anything that's diffused and soft I like.*

MB If you've got a spare day for photography, what do you take with you?

DC *If I'm in the camper van I'll take the Fuji kit, the Hasselblad, a twin lens reflex, the pinhole, the Holga. I just use it like a toolbox and I'll react to what I see. Because I visualise the final image, I know what camera I need to produce that look. But I'm not interested in kit – except from the point of view that a certain camera will give me a certain feel. All I'm interested in is the image. >*



Walking Home

◀ **MB** Do you print many of your images?

DC Yes, and I collect other photographers' work as well. It's a bit of a hobbyhorse of mine that too many people look at other photographers' work but won't buy it. I think there's real value in collecting the work of other photographers. On our hall, stairs and landing we're putting a gallery up, it won't have any of my work, it will be other people's work.

MB Do you print big?

DC I love to print small. I've not got an obsession with the big print. In fact, most of my stuff now is never bigger than A4. I'd much rather

the print was an intimate thing that you had to get close to and engage with, rather than the current fashion for printing big.

I don't think a photograph is a photograph until it's an artefact, something tangible. It's so sad that so many photographs languish on a hard drive. I've got an easel in my studio, so I often print, put them on the easel and then rotate them so I can keep looking at different pictures. And I put work by other photographers there as well.

MB What's the best thing about what you do?

DC It's the freedom to be creative. I don't like being away from home, but sometimes I'm walking on to a beach an hour before dawn and I can't believe how blessed I am.



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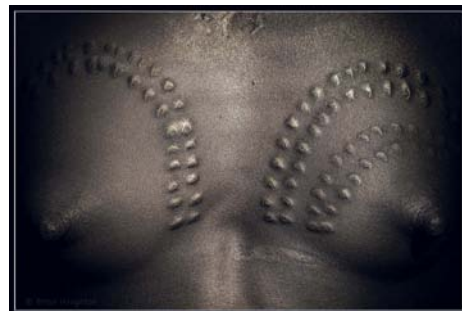
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YOUR B+W

PORTFOLIO

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THE IMAGING WAREHOUSE. Turn to page 54 for full details.



£100

**BRIAN
HOUGHTON**

BRIAN'S KIT

■ Nikon D800

■ 70-200mm f/2.8 lens

*'These images are
from my recent visit to
the tribes of the South
Omo River in Ethiopia.'*





DAVE ROWLING

£50

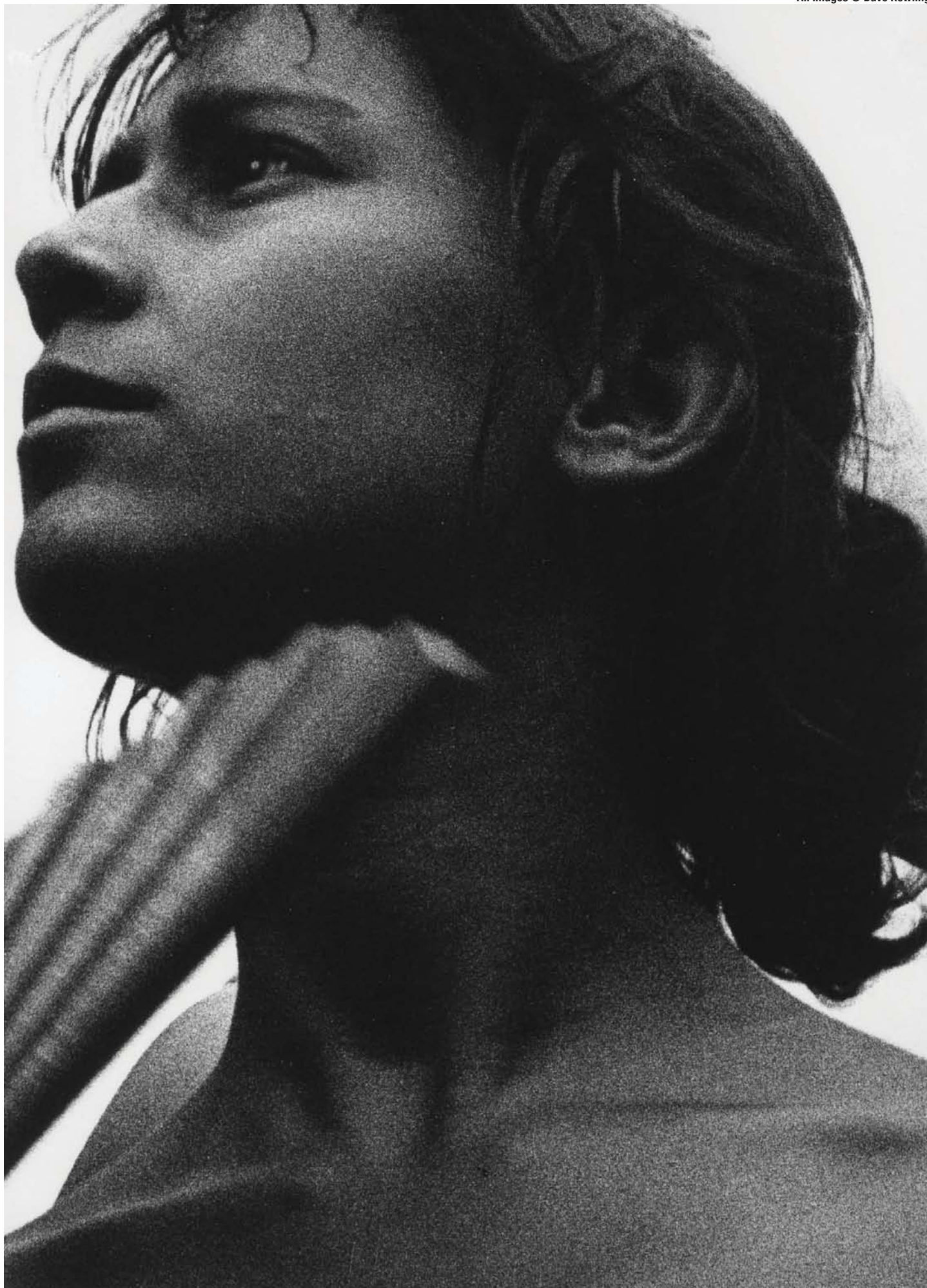
DAVE'S KIT

▣ Olympus XA2

▣ Ilford HP5 film

'Every year in the warm August evenings crowds of townspeople and visitors line the crowded Calle del Marqués de Campo, in the centre of Dénia in the Alicante region of Spain, to see the climax of the annual Moros y Cristianos festival.'





© Elke Vogelsang



£50

ELKE VOGELSANG

ELKE'S KIT

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▣ 70-200mm f/2.8L

IS II USM lens

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INSPIRATION



PHOTO PROJECT WINNER

This month's winner is **Mark Sayer** with his lively and evocative photo story entitled *Vegas Revisited*. Mark wins a £100 voucher from Hahnemühle. Turn to page 66 to discover our latest photography project.



Hotel shopping



Chevy



Cocktails at Cosmopolitan



Looking down at Bellagio



Building in the city centre



Luxor sphinx

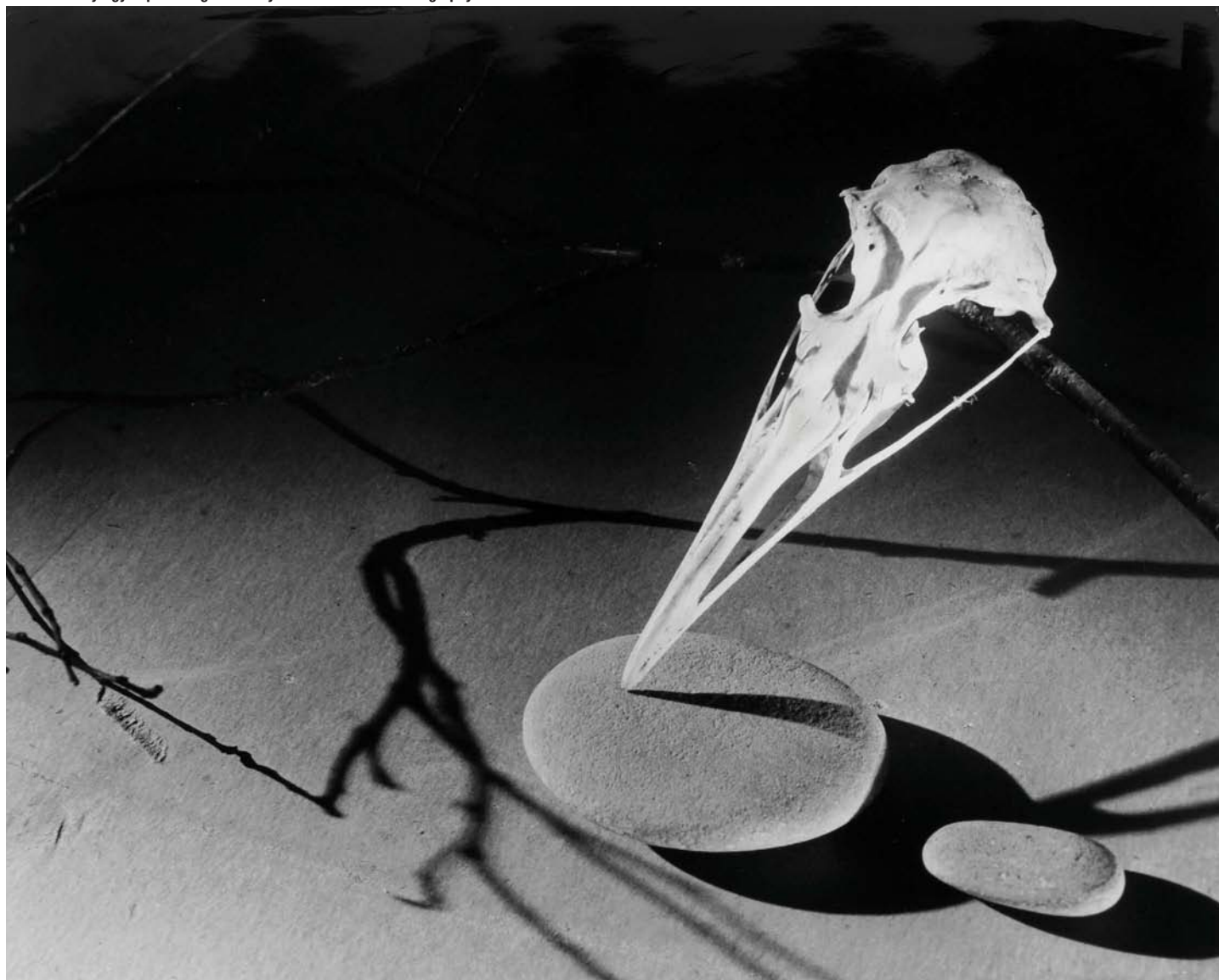
FEATURE

THE CHICAGO YEARS

A new exhibition at Tate Liverpool focuses on the remarkable photographic works produced by artist, designer and educator **György Kepes** during his time in Chicago from 1937-1943.

Assistant curator Stephanie Straine tells his story.

© Estate of György Kepes. Image courtesy Wilson Centre for Photography



Bone Fragment, Stone Shadow.

Opposite **Stones and Bread in Box.**

40
B+W

György Kepes (1906-2001) arrived in Chicago in 1937, having taken a somewhat circuitous route to the Windy City. A native of Hungary, Kepes had spent time in both Berlin and London before eventually arriving in the United States, like so many Europeans, as an émigré from the relentless rise of Nazism that was convulsing the continent. Kepes's travels were contoured

'Kepes took charge of the photography department at the New Bauhaus and used his years in Chicago to write the text for what was to become his landmark book Language of Vision.'

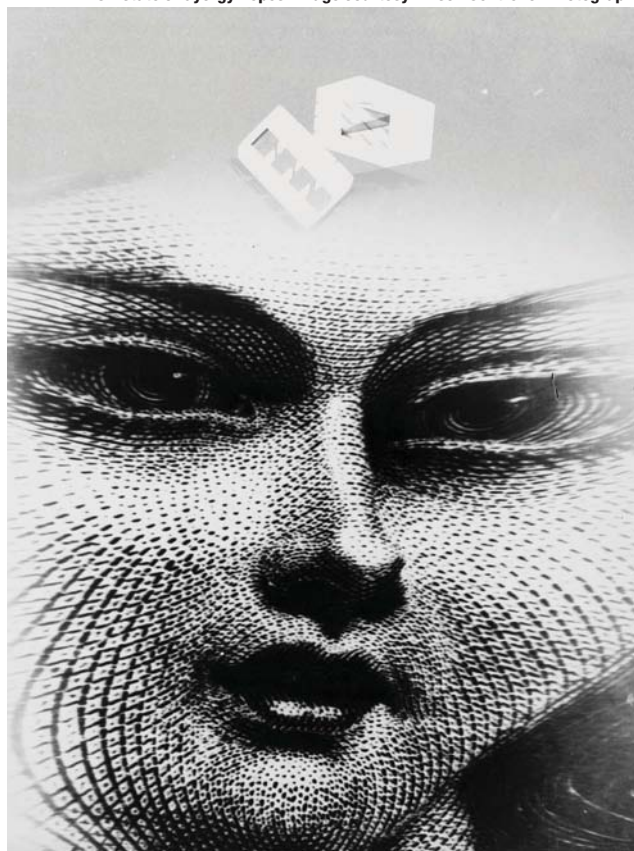
by his role as the right-hand man of fellow Hungarian László Moholy-Nagy, one of the most influential artists involved with the Bauhaus art and design school in Germany

(he taught the foundation course at both the Weimar and Dessau manifestations of the school). Kepes began working for Moholy-Nagy in his Berlin studio in 1930. It was Moholy-Nagy's forward-looking, interdisciplinary approach to photography, fine art, industrial design and typography that was the reason Walter Gropius, founder of the Bauhaus, altered its motto in 1923 to 'art and technology, a new unity'. This principle would also guide Kepes's own practice throughout his 70-year career. Kepes relocated to Chicago – as with ›





Hands and Dots.



Face Sculpture.

Opposite **Profile.**

'The notion of painting with light is often attached to the photogram, and one can see where that is explored with great clarity.'

◀ London – in the wake of Moholy-Nagy, who had been invited by Gropius with the backing of the city's leading industrialists to establish a New Bauhaus school in the Midwest (the Bauhaus name was not to last very long in the United States: the first of several name changes for the New Bauhaus came only 18 months later in 1939 when increasing anti-German sentiment proved impossible to ignore and a funding crisis forced its alteration to the American School of Design). This was an attempt to reclaim, within a fairly hard-nosed capitalist environment, the utopian, integrated design principles of the original establishment, which had closed for good in 1933 at its final short-lived incarnation in Berlin, after pressure from the Nazi party.

Kepes took charge of the photography department at the New Bauhaus and used

his years in Chicago to write the text for what was to become his landmark book *Language of Vision* (1944), in which he declared that 'visual communication is universal and international ... [it] can convey facts and ideas in a wider and deeper range than almost any other means of communication.'

Kepes clearly shared Moholy-Nagy's interest in the potential for technology's interface with the human body, and in Chicago that interest was pushed to the extreme. As a result of wartime pressures after the United States entered the Second World War, the school developed a particular focus on industrial design, including research and development work for military camouflage and combat vision,

led by Kepes's photographic experiments.

What sort of artwork did he produce in this environment? Much of it revolved around the photogram. Using photo-sensitive paper to expose objects to light within a darkroom without the need for a camera, the photogram leaves no negative and is its own original. It was Moholy-Nagy, along with the dadaist Man Ray, who revived this old technology for artistic purposes in the 20th century.

For Kepes's work in Chicago, the photogram can be understood as his base method, which he would then combine with multiple, often antiquated, procedures with strong links to painting, such as the cliché-verre hand-painted glass negative technique. Driven primarily by his fascination with light as an object of study, his camera-less photograms juxtapose bodily, geometric, ▶





Bas Relief with Circles c.1939-40

◀ mechanical, typographic and organic forms.

Kepes's interest in overlaying different photographic processes and subject matters within a single image was often motivated by the photogram's signature principle of transparency – whether that was light travelling through a prism, mirror or lens; gauze creating an overlaid geometric pattern; or the semi-transparent qualities of leaves and other organic matter.

The photogram's indexical imprint of light is often emphasised by Kepes's use of body parts, in particular hands. The notion

'Using photo-sensitive paper to expose objects to light within a darkroom without the need for a camera, the photogram leaves no negative and is its own original.'

of 'painting with light' is often attached to the photogram, and one can see where that is explored with great clarity. This was less about photography replacing painting (Kepes trained as a painter in Budapest and

continued to paint throughout his career), and more about the two mediums' ability to cross-pollinate, creating a multisensory, hybrid realm with the potential to create a total visual environment.

GYÖRGY KEPES

...is on at Tate Liverpool until 31 May. tate.org.uk



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**Above image by Valda Bailey®
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1



46
B+W

2



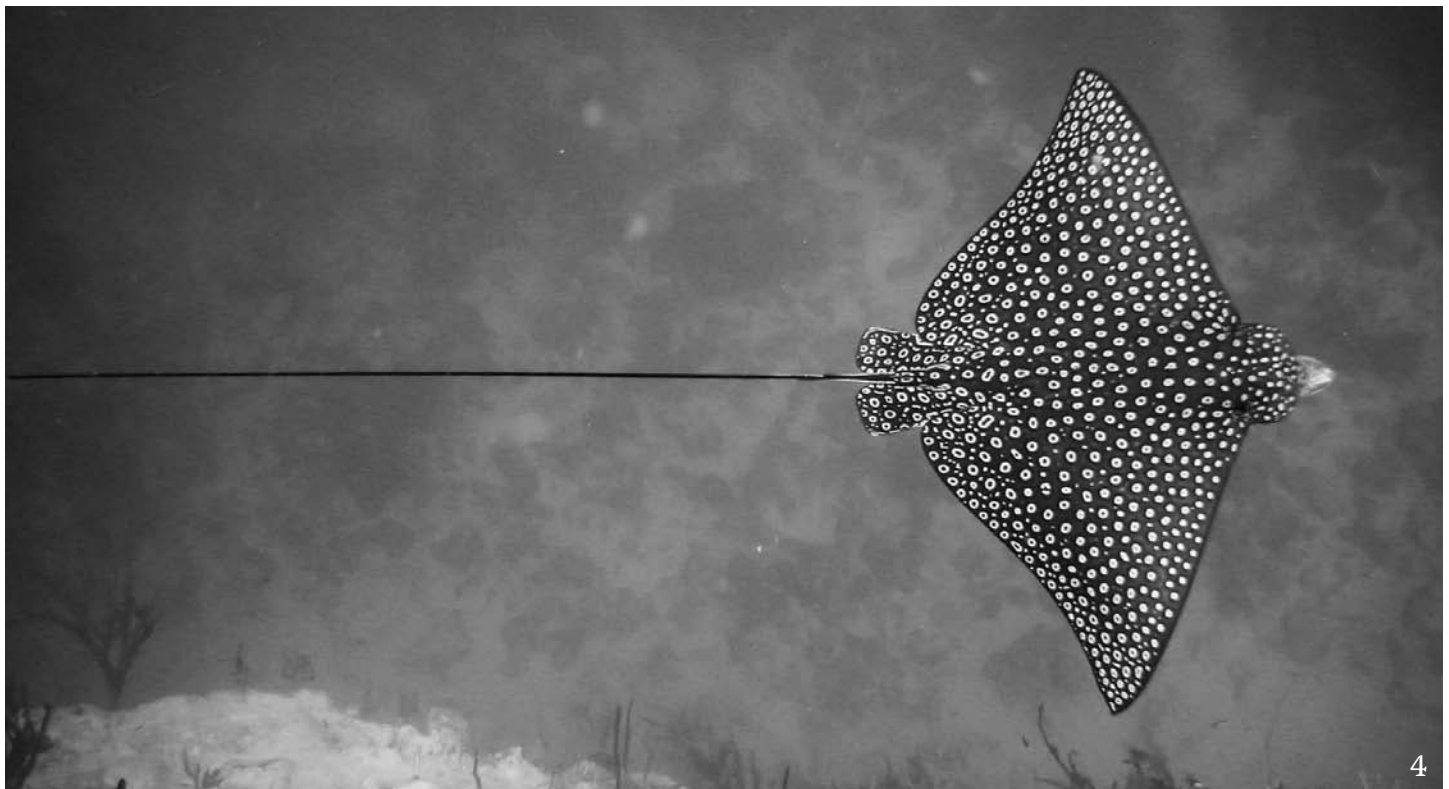
INSPIRATION

OUTDOOR PHOTOGRAPHER OF THE YEAR

Our sister magazine *Outdoor Photography* recently ran their annual competition with some amazing prizes (see opoty.co.uk) – and we couldn't resist peeping over their shoulders to see how black & white imagery was faring among the winning, commended and shortlisted entries. It was well worth the look. On these pages you'll find the B+W team's favourite pictures.



3



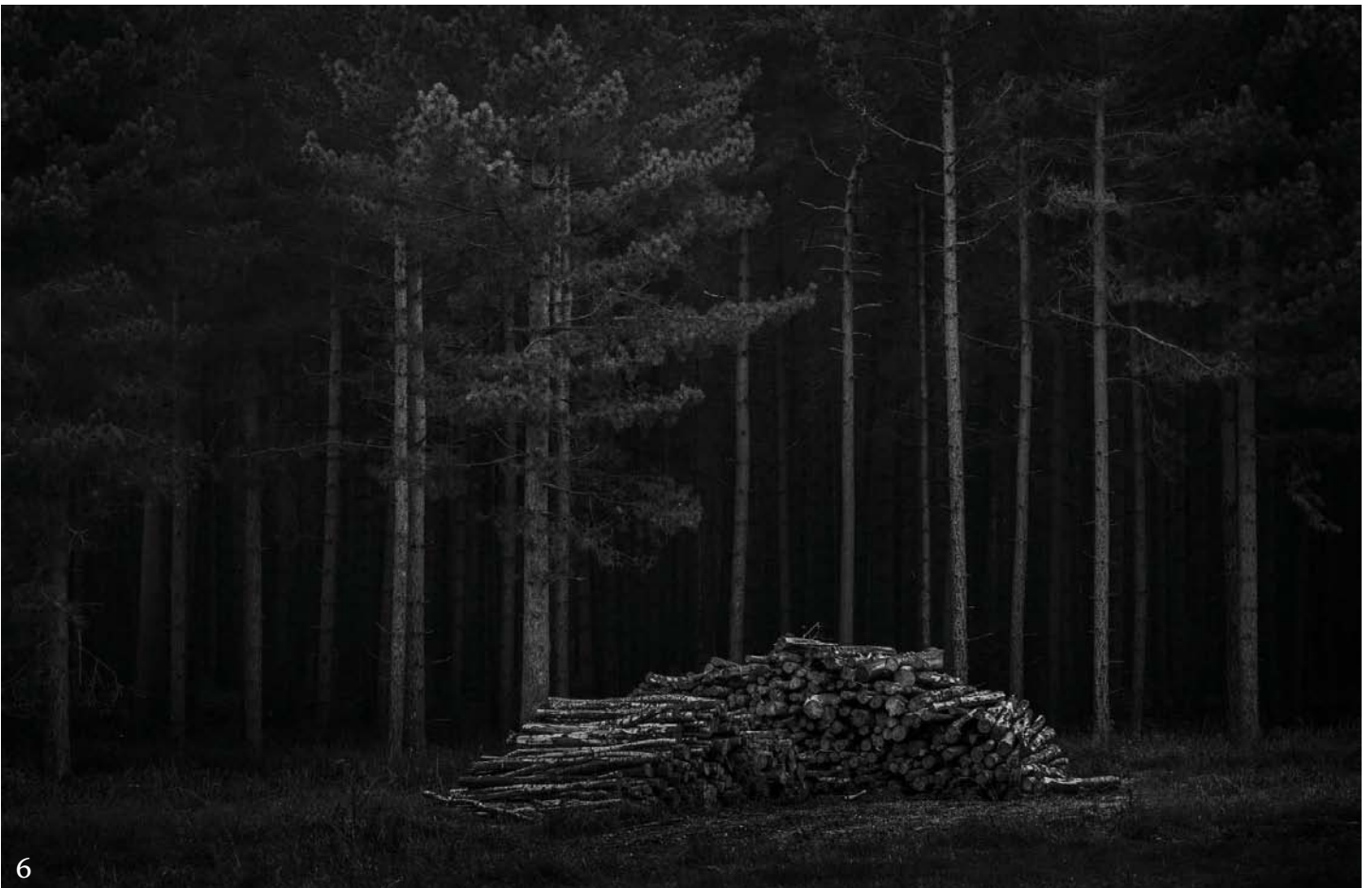
4

- 1 **Category:** Wildlife Insight **Photographer:** Scott Grub
- 2 **Category:** At The Water's Edge **Photographer:** Charlotte Gilliat
- 3 **Category:** Wildlife Insight **Photographer:** Johan Siggesson
- 4 **Category:** Under Exposed – *Commended* **Photographer:** Matthew Burden

5



48
B-W



6



- 5 **Category:** Light On The Land
Photographer: Peter North
- 6 **Category:** Light On The Land
Photographer: Lee Acaster
- 7 **Category:** Light On The Land
Photographer: Russ Barnes
- 8 **Category:** Young OPOTY – *Winner*
Photographer: Josiah Launstein (aged 10)



Henry Wessel: *Incidents* (2012)
 © Henry Wessel, courtesy
 Pace/MacGill Gallery, New York

A MODERN EYE

In her on-going series, Shoair Mavlian, assistant curator of photography at Tate Modern, turns her attention to a remarkable new project by **Henry Wessel** that invites us to take a walk with him...



50
B+W

I first encountered Henry Wessel's new series *Incidents* when the photobook of the same name landed on my desk back in 2013. Having known Wessel's earlier work, something about this new series seemed different and I was immediately intrigued. It left me wanting to know more so I began to dig deeper into the story behind this new project.

Born in New Jersey in 1942, Wessel relocated to California in 1971 enchanted by the brilliant quality of light which bathes the west coast of America. He has been living and working there ever since and over the past four decades has built up an archive of images documenting the changing social landscape of

'Like stills from a film script or storyboard, the specific sequencing arranged by Wessel takes the viewer on a journey, pointing out connections from one image to the next.'

his surroundings. This everyday urban landscape forms the basis of much of his practice and acts as both his inspiration and subject matter.

Incidents is a series of 27 stunningly executed images of seemingly mundane, everyday scenes captured in brilliant Californian light, carefully selected and ordered by Wessel and titled under one central theme, the incident. Beginning with an image of a group of young friends walking through the

botanic gardens, followed by an image of an elderly man in the park, to scenes captured from a moving vehicle, *Incidents* brings together isolated moments which form a larger narrative. Like stills from a film script or storyboard, the specific sequencing arranged by Wessel takes the viewer on a journey, pointing out connections from one image to the next.

Viewing *Incidents* is an experience, it's a journey through time and space, as Wessel describes, it's his way

of saying: 'Let me take you on a walk, and we'll start here, and as we're walking I say, oh look at that, wow look at that over there, look at this, and when the walk ends, that's the experience.'

What separates *Incidents* from Wessel's previous projects is that this series is a compilation of work taken over a 40-year period, a careful selection of images chosen from his own archive which for one reason or another did not fit into the theme of previous projects. The images that make up the work do not have individual titles or dates and there is no explanatory text or accompanying essay, a deliberate >





◀ decision by Wessel to leave the work open to interpretation. The fact that we don't know when or where the image was taken adds to the mystery and allows the viewer to fall into the narrative created by Wessel.

This cohesion is aided by Wessel's ability to capture the strong light typical of the west coast of America. The light in his images is stunning, with a fresh clean bleached feeling, exactly what one would expect

'This slow contemplative working process intrigued me and reminded me how each artist is different and there are many different ways of working.'

from an image taken on a perfectly sunny day. The way he captures this light is emphasised by his idiosyncratic approach to shooting and printing his work. Wessel manipulates the black & white film, both in-camera

and in the darkroom, in order to prioritise a broad range of grey tones, avoiding the ends of the black & white spectrum almost completely. His images have a uniform silver quality, a technique which he has been

mastering for decades. This consistent approach to technique and printing means his images have a timeless quality to them. This is particularly important in *Incidents* as although each image was taken on a different day in a different location we could easily be convinced that we were looking at the same moment, the same time, the same place.

In recent years it has become common practice for artists to look back and delve into their





own archive of images as a starting point for new work, however it is how this idea of looking back with fresh eyes relates to Wessel's working process in general which fascinates me the most.

I was lucky enough to meet him when he came to install the work at Tate Modern in 2014 and it was during these candid conversations with him that I realised how important the act of looking with fresh

eyes is to his practice. Wessel has a routine, and has done so for many years; he goes out walking most days and takes photographs, he processes the film and then puts the contact sheet to one side. He explains, 'After I photograph I wait quite a while before I actually look at the stuff that I photograph, a year, two years maybe, sometimes longer than that. I have contact sheets in my studio now from 2007, 2008 that I

haven't even really looked at yet.'

He does this in order to distance himself from the subjective experience of taking the image, to put distance between the act of taking and the act of looking, in order to see what the photograph itself contains without the distraction of the memory of taking the image. This slow contemplative working process intrigued me and reminded me how each artist is different and there are many different ways of working. Despite popular belief, particularly in the digital age, photography doesn't have to be a fast paced immediate medium, it can be slowed down, and put to one side until you are ready to look again. Like much of Wessel's practice, it is often about looking – and then looking again with fresh eyes.

YOU MIGHT
ALSO LIKE...

Garry Winogrand (1928-1984) was a seminal figure of mid 20th century street photography. Working mainly in New York he documented the essence of American life that surrounded him. Winogrand also had a routine, and photographed on a daily basis. At the time of his death he left behind thousands of rolls of unprocessed films and unedited contact sheets.



TATE MODERN COLLECTION
Incidents by Henry Wessel is part of the Tate Modern permanent photography collection.

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Send us a carefully edited selection of images (no more than 20) or a single image on a CD or memory stick to the address below. Create two folders, one containing hi-res Tiff or Jpeg files at 300dpi to approx. 30x24cm, Mac compatible; the second folder should contain the same images at low-res. Only send 8-bit, not 16-bit, files and flatten any layers.

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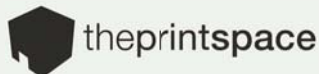
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PHOTO PROJECT



Have you been working on a photo project inspired by Tim Daly's monthly feature or have you created your own? Either way send it to us when it's complete and you could win a £100 voucher from Hahnemühle.



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B+W READER WORKSHOPS



Are you interested in joining the B+W team on a one-day workshop? If so, register your interest with Anna Bonita Evans by emailing her at anna.evans@thegmcgroup.com giving your name, phone number and email address.

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B&W FILM SERIES: 4

Eddie Ephraums

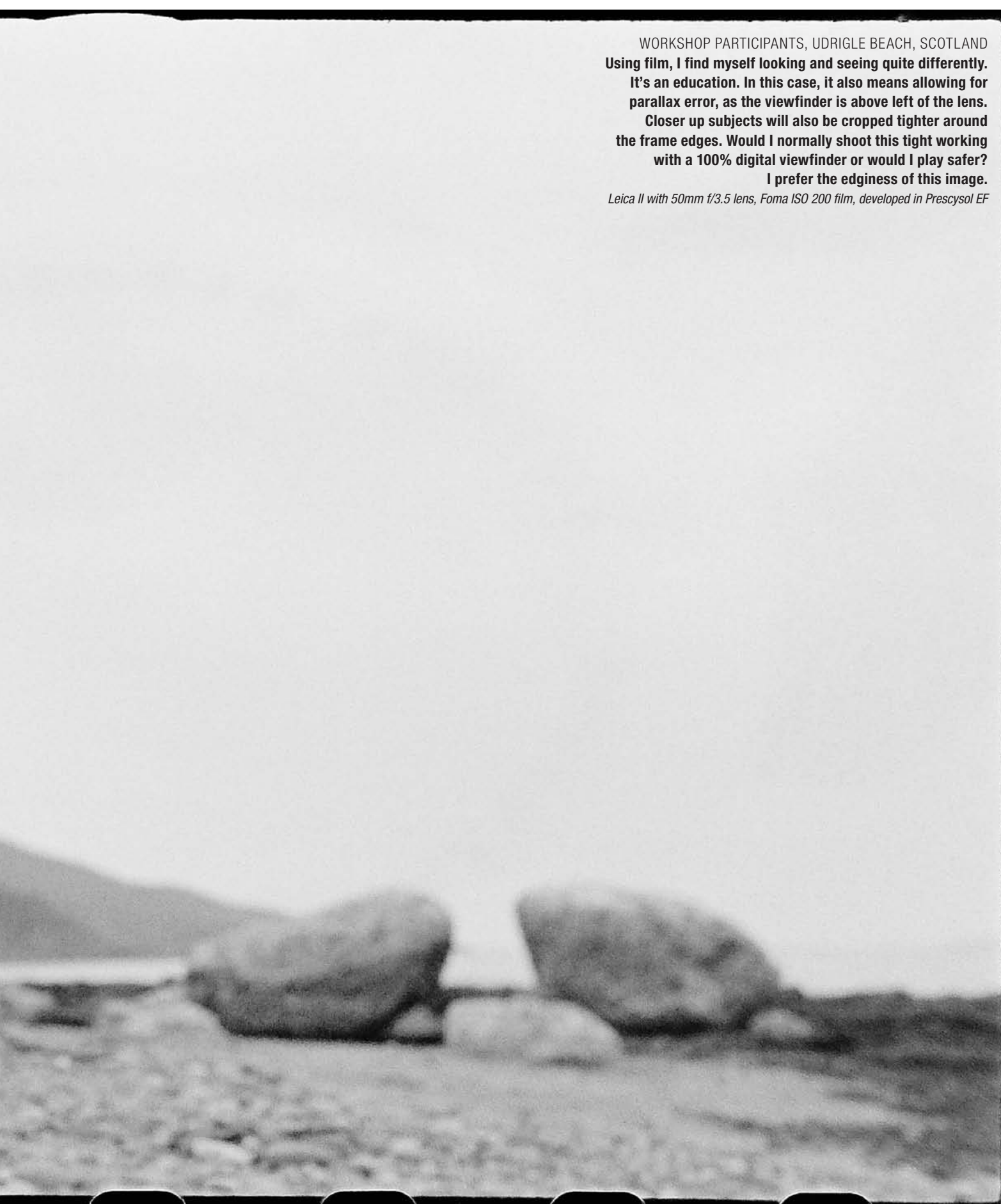
pays homage to the photographers of the past whose skills did not rely on the convenience of digital – and reflects on his own vulnerability and excitement at returning to the old ways of shooting.

56
B+W

After several months working with film again, using a 1930s Leica, I am in awe of the creativity, skill and sheer determination of the photographers who worked back then with the same type of equipment and who produced so many of the iconic images we know and admire. I think of the *Eyewitness* exhibition at the Royal Academy (2011) that equally impressed me with its beautifully crafted original silver prints of that period and other film-based shows I've seen over the years: Josef Koudelka, Sebastião Salgado and Tony Ray-Jones, to name but a few. I was inspired when I saw their work then. Now, after my return to film, I am humbled.

I remember coming to London in the mid 1980s and signing up for a 20-week photojournalism evening course at the then London College of Printing (LCP). I was unemployed at the time so it cost me all of £1 to hear a different visiting photographer >





WORKSHOP PARTICIPANTS, UDRIGLE BEACH, SCOTLAND
**Using film, I find myself looking and seeing quite differently.
It's an education. In this case, it also means allowing for
parallax error, as the viewfinder is above left of the lens.
Closer up subjects will also be cropped tighter around
the frame edges. Would I normally shoot this tight working
with a 100% digital viewfinder or would I play safer?
I prefer the edginess of this image.**

Leica II with 50mm f/3.5 lens, Foma ISO 200 film, developed in Prescysol EF



talk about their work each week. Afterwards we spilled into the pub where the discussions continued until closing time. I clearly recall Bert Hardy describing his technique for processing B&W film in the lavatory bowl of his outside toilet. I also remember my then first darkroom in a derelict basement back alleyway in Regent's Park Crescent, in which pigeons roosted above my shower

UDRIGLE BEACH, LOOKING TOWARDS BEINN GHOBHLACH, SCOTLAND
What do I see when I compare this image – shot with a £7,500 (on loan) state of the art, monochrome-only digital camera with its prime quality f/1.4 lens – and the other image here taken with a £350, 1930s film Leica which I've bought? Is it right to compare the two or does one medium simply inform the other? Most of our cultural and much of our technical understanding of B&W is still based on its film past. It helps to know about this, better still to have tried it.

Leica Monochrom with Summilux-M 50mm f/1.4 lens, ISO 320

tray print washer, and where I unloaded film crouched inside an old wardrobe. It was

light-tight – as long as I kept my eyes closed.

whether the images will actually come out or if they will even look as I remember them – makes me feel photographically alive. It also makes me think of an incredible 80-year-old B&W film photographer who attended my last workshop. His issue – or so he thought – was whether to do as his friends suggested and go down the digital route, using a technology and ethos he clearly struggled with. His glorious silver gelatin prints spoke otherwise; I suspect his heart did too.

Sometimes we need something or someone to remind us of what we and our photography (the same thing?) are about. This might be a workshop, visiting an exhibition, discussing photography in a pub or, now for me, returning to the medium of film that my photography was born out of. Last weekend I shot both B&W film and digital, only this time, working with a digital camera, I was very conscious of what my photography is rooted in. It's important to look back to look forwards.

Now, as I sit and write this on our very comfy sofa, with my fancy retina-display laptop, loaded with applications, I ask myself what kind of photographic world I inhabit?

Outside the dawn chorus is in full flow, inside I'm wondering what tune my photography plays? I can honestly say, hand on heart, that using film again has been the best reminder I've had since those LCP days. It has booted me out of my digital comfort zone and dumped me in a much more vulnerable place. This vulnerability – not knowing



WORKSHOP PARTICIPANT, UDRIGLE BEACH, SCOTLAND

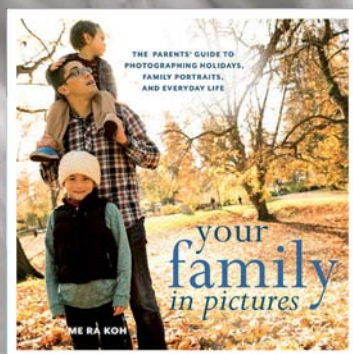
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Leica II with 50mm f/3.5 lens, Foma ISO 200 film, developed in Prescysol EF

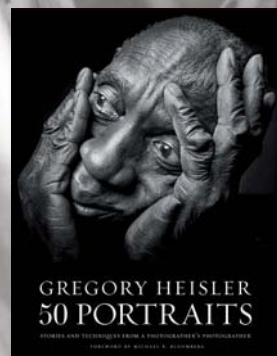
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- ▶ Old and new Leica cameras from ffordes.com

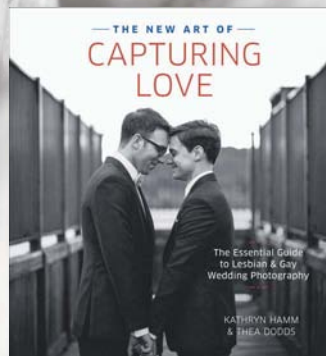
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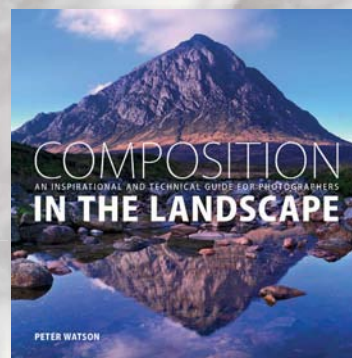
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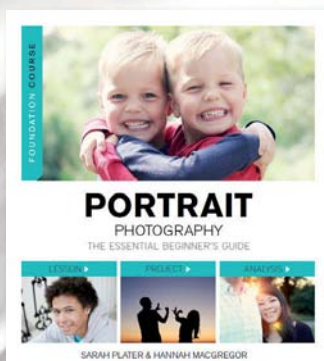
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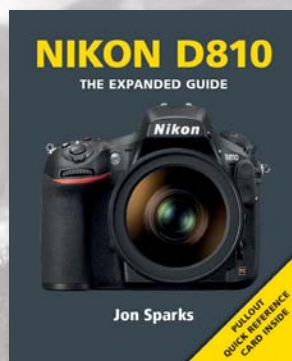
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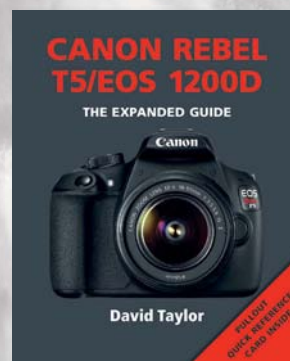
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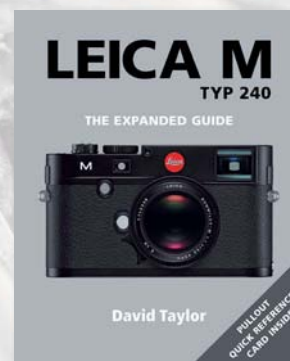
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A dramatic black and white photograph of a cloudy sky over a dark landscape. The sky is filled with large, dark, textured clouds, with a bright light source breaking through on the right side, creating a strong contrast. The foreground is dark and silhouetted, showing what appears to be a body of water or a flat landscape. The overall mood is moody and atmospheric.

TECHNIQUE

All images © Lee Frost

THE SKY'S THE LIMIT

The sky is often relegated to a minor role in landscape images, but give it centre stage and dramatic results are guaranteed. **Lee Frost** checks out the difference between a cumulus and a cirrus and puts his knowledge to good use.



SKOGAR, ICELAND

During the 2010 eruption of Eyjafjallökul, ash clouds snuffed out the sun and turned day into night. It was dawn of the apocalypse!

Canon EOS 1DS MKIII with 17-40mm lens, 1/160sec at f/5.6, ISO 100



NEAR SLIGACHAN, ISLE OF SKYE

The beauty of converting dramatic skies to black & white is that they are immediately a step away from reality – so what's to stop you taking them even further?

Canon EOS 5D MKIII with 24-70mm lens, 0.6ND hard grad, 1/60sec at f/11, ISO 200

Often when we shoot landscape images the sky plays second fiddle to the landscape itself. We tilt our cameras down to make the most of foreground interest and the sky is nothing more than a sorry slither running across the very top of the frame where it barely warrants a second glance.

In many situations this approach is necessary – the sky can be empty and boring and if you include too much of it in a shot it dilutes the impact rather than increasing it. But skies can also be dramatic, unusual and eye-catching. There will be times when the sky is actually more interesting than the landscape, and that's when you need to change your approach, tilting the camera up instead of down so the landscape is relegated to a minor role and the sky is celebrated in all its glory.

What makes the sky so fascinating and photogenic is that it's in a constant state of flux. Clouds come and go, changing in shape and size, or form fascinating patterns that radiate in all directions. Sometimes the clouds are high and almost motionless. Sometimes they're low and blown along by the breeze like giant candyfloss that you could almost reach out and touch.

Occasionally you'll see them moving in different directions, criss-crossing confusedly overhead as if unsure exactly where to go. On stormy days clouds snuff out the sun and plunge the world into menacing darkness while thunderclaps and lightning flashes add drama and send

a shiver down the spine. At dawn and dusk the sky lights up like fire, and the clouds become a kaleidoscope of slowly flickering flames, dancing red, orange, yellow, pink, purple and blue.

All these permutations can be witnessed in a single day, and yet as photographers we're transfixed with what's happening at ground level rather than up there in the heavens. Now's the time to change all that and let the sky take centre stage in your images.



STANDING STONES OF CALLANISH, ISLE OF LEWIS, SCOTLAND

The sky at dawn and dusk is normally photographed for its vibrant colour, but when converted to black & white, those uplit clouds can also look very dramatic. I felt that dark, brooding tones suited this scene far better than a golden glow.

Canon EOS 5D MKII with 24-70mm lens, 0.6 ND hard grad, 1/8sec at f/11, ISO 100

'On stormy days clouds snuff out the sun and plunge the world into menacing darkness while thunderclaps and lightning flashes add drama and send a shiver down the spine.'

Remembering to look is the most important thing you can do, otherwise you'll never know if the sky is worth closer attention. So whenever you're out, scouting for great shots, just get into the habit of looking up as well as down.

Often the best clouds will be high, meaning you'll need a wideangle lens to include them in a composition without losing the landscape altogether. Another ploy is to turn your camera on its side and shoot in portrait format, and if that doesn't work, get down nice and low and shoot from ground level – a handy approach if you want to capture buildings or trees against a great sky. It is possible to take successful shots of just the sky alone, but ideally you need to include at least a slither of landscape to anchor the sky down and add a sense of scale. Big skies only look big when you've got something to compare them to. A good ratio to work to is one third landscape to two thirds sky, though you will often want to include less of the former and more of the latter.



HOLY ISLAND, NORTHUMBERLAND

When a great sky appears overhead you just have to make the most of it. I chased this sky up the coast for several hours and it just got better and better. An ND grad filter was required to tone down the sky so I could record detail in the foreground.

Canon EOS 5D MKIII with 24-70mm lens and 0.6ND hard grad, 1/400sec at f/8, ISO 400

What you may find when you start letting the sky fill most of the frame is that your exposures are all over the place. Generally, the sky is much brighter than the landscape and has a tendency to fool your camera's metering system into underexposure. If that happens, dial in anything from +1/3 to +2 stops of exposure compensation and shoot again. After a while you'll recognise skies that are likely to be problematic and increase the exposure straight away.

I usually shoot in aperture priority mode and use my Canon's superb evaluative metering then just apply whatever exposure compensation I need to get the exposure right.

Although it's colour that often makes us sit up and take notice of the sky – especially at dawn and dusk – my own favourite sky images are black & white. I love the fact that by removing colour you can appreciate the wonderful tones,



BLYTH, NORTHUMBERLAND

Cumulonimbus clouds often appear during the build-up to a storm and can produce amazing skies. I shot in portrait format to make the most of this sky and used the lighthouse at the end of the pier to add a sense of scale.

Canon EOS 5D MKIII with 70-300mm lens, 1/125sec at f/10, ISO 100

'Remembering to look is the most important thing you can do, otherwise you'll never know if the sky is worth closer attention.'

textures and shapes in the sky much more, and also that by taking a step away from reality you have the artistic licence to really emphasise the drama of a good sky without it looking wrong.

I usually process the Raw files in Adobe Camera Raw, save them as 16-bit Tiff files, in colour, then make a full size copy of the image and convert it to mono using Silver Efex Pro. The High Structure presets in Silver Efex Pro are great for pulling out detail and drama in the sky. Once the image has been converted to mono I often select the sky using the Lasso Tool in Photoshop then apply Auto Contrast or Auto Tone (or both) to see if that makes any difference. This can produce amazing results and although the sky sometimes gets quite noisy, especially the darker tones, I don't mind as it adds a stark textural effect, rather like film grain. >



BARCELONA, SPAIN

I captured this view from the roof of Gaudí's Casa Batlló. Nik Software's Silver Efex Pro was used for the mono conversion and the High Structure preset brought out the drama of the sky.

Canon EOS 5D MKIII with 24-70mm lens and 0.6 ND hard grad, 1/200sec at f/8, ISO 200

◀ If you want to make the most of a big sky, you need an ultra-wide zoom. Not only will it let you include masses of sky in your shots, but the distortion wide lenses give also exaggerates the effects of dramatic cloud formations. For full-frame DSLRs, zooms with a range of 16-35mm or 17-40mm are ideal, while for APSC sensors you need to be looking at a 10-20mm or 12-24mm. Saying that, I've also taken some great sky shots using my 70-300mm zoom as it's excellent for zooming in to capture sunbeams or cloudbursts.

On a sunny day, when you've got blue sky backing banks of white clouds, a polariser will completely transform your images, deepening the blue so the clouds stand out brilliantly. Keep the sun on one side of the camera and shoot early or late in the day for the best results – though even when the sun's overhead in midsummer a polariser will still make a big difference. I use a polariser even when I plan to convert an image to black & white as it has a similar effect on blue sky to a red filter, plus the contrast boost adds impact.



BY THE RING ROAD, SOUTH ICELAND

Darkening the sky adds to the sense of cold and isolation in this winter scene and also draws attention towards the main subject matter in the middle of the scene.

Canon EOS 5D MKIII with 70-200mm lens, 1/160sec at f/6.3, ISO 1600



MAURITIUS, INDIAN OCEAN

This intense sky appeared at the start of a tropical storm. It didn't look nearly as dramatic to the naked eye, but I knew that a little tweaking during post-production would give me something special.

Canon EOS 5D MKIII with 24-70mm lens, 1/800sec at f/9, ISO 100

ND grads are also invaluable as they let you balance the sky's brightness with the landscape so everything is perfectly exposed – without a grad, the sky often overexposes or if you correctly expose the sky, any landscape you include in the shot will be underexposed. In dramatic stormy weather or at dawn and dusk, an ND grad will add bags of impact to your images and save time in post-production. Use a 0.6 density grad during the day and a stronger 0.9 at dawn and dusk or if you want to emphasise a stormy sky.

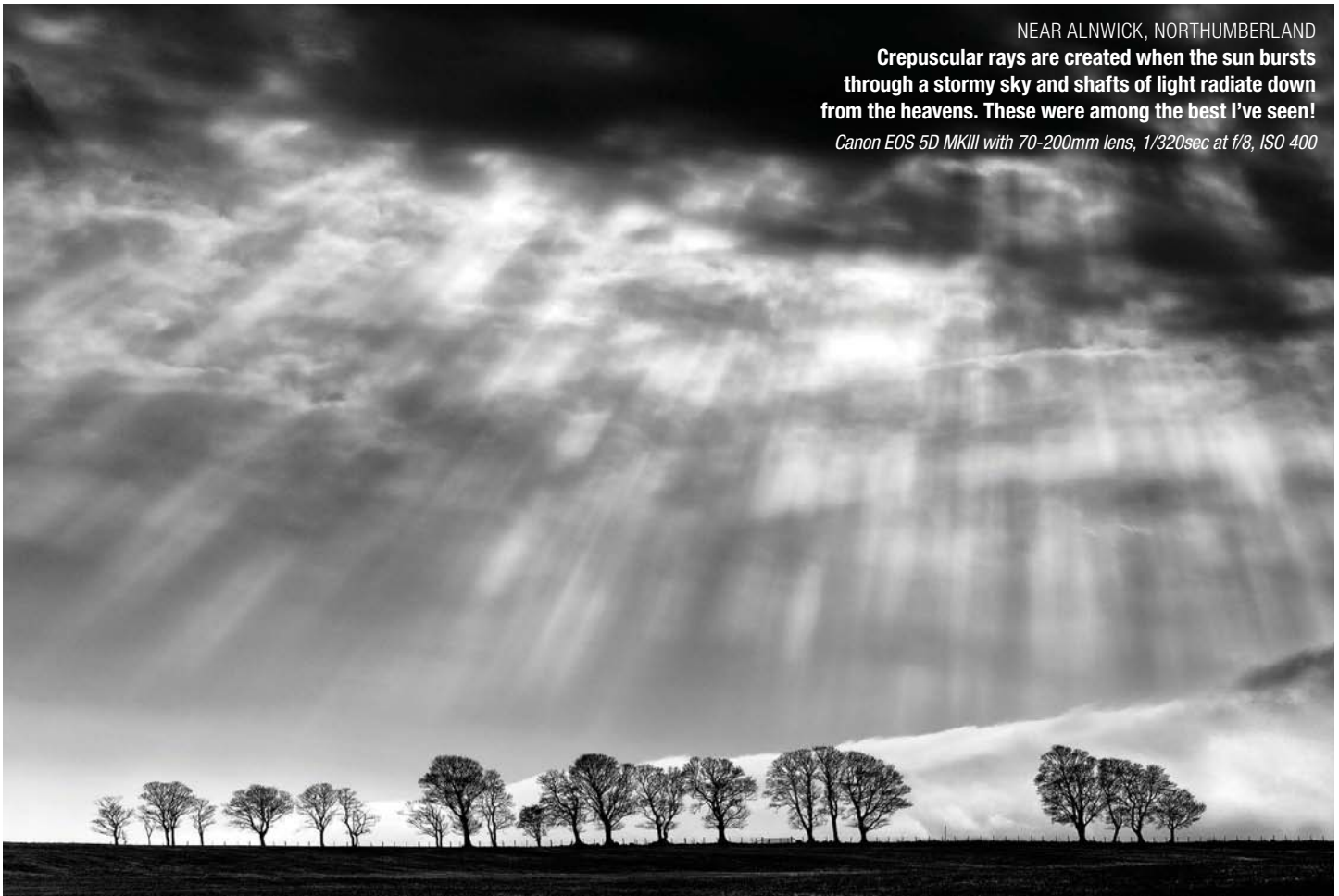
Of less use, but worth carrying, is a 10-stop neutral density filter such as the Lee Filter Big Stopper or Hitech IRND Prostop 10. This type of filter cuts the light entering your lens by 10 stops so the exposure has to be increased 1000x to compensate – which means even in broad daylight you can get away with exposure of a minute or more. The effect on the sky is that drifting clouds record as streaks of colour and tone, adding a surreal twist to

'In dramatic stormy weather or at dawn and dusk, an ND grad will add bags of impact to your images and save time in post-production.'

NEAR ALNWICK, NORTHUMBERLAND

Crepuscular rays are created when the sun bursts through a stormy sky and shafts of light radiate down from the heavens. These were among the best I've seen!

Canon EOS 5D MKIII with 70-200mm lens, 1/320sec at f/8, ISO 400



your landscapes – and they look amazing converted to black & white.

Finally, another really effective way to shoot the sky is by using an infrared modified digital camera, or by putting an infrared transmitting filter like a Hoya R72 on

your lens so it blocks out most of the visible light and only records infrared radiation.

Blue sky goes black in infrared images so any clouds stand out starkly against it. The more sky you include, the better, so dig out that ultra-wide zoom and start shooting.



NEAR SLIGACHAN, ISLE OF SKYE

The best skies usually appear during bad weather, so if you want to catch them at their best you need to brave the elements and be patient. The worst that can happen is you get caught in a downpour, but you'll dry out – eventually!

Canon EOS 5D MKIII with 24-70mm lens, 1/125sec at f/11, ISO 200

PHOTOGENIC CLOUD TYPES

Can you remember all those funny names for clouds that you were taught in geography at school? No, neither can I, so here's a quick reminder of the most photogenic.

▣ **Cumulonimbus** – big, billowing, dramatic clouds that are often seen during thunder and lightning storms.

▣ **Cumulus** – classic cotton wool clouds that drift across the sky looking pretty.

▣ **Cirrus** – wispy streamers of cloud that are found at high altitude and consist entirely of ice. Often called mare's tails.

▣ **Stratocumulus** – low-level lumps of broken cloud that can be in fairly uniform rows or random patterns. Good clouds to have at dawn and dusk as they tend to be uplifted by the sun while it's below the horizon.

▣ **Cirrocumulus** – patterns of small white high clouds more commonly referred to as a mackerel sky because they look like fish scales. More common in winter.

▣ **Stratus** – low level bands of flattish cloud that can cover all or most of the sky, though when they streak against blue sky they look fantastic.



PHOTO PROJECT 21: THE OPEN ROAD

Follow in the footsteps of the great photographers and set out on your own road trip. Wherever it takes you, shoot as you go – spontaneity and inspiration will be what you rely on for the creative flow. **Tim Daly** looks to the horizon.



As the days begin to get lighter we start to think about escaping to warmer climes and planning a new project. The road trip has been the backbone of many a great photographic project, allowing us the freedom to roam and shoot when inspiration takes hold.

For this project we will be planning a journey where you

will be travelling through the landscape or the urban space and responding to what you find rather than a pre-prepared shopping list of shots. On your return, you'll spend as much time editing, organising and sequencing the most interesting shots down into a journal which you can further personalise with your written notes from the trip.

SECTION 1: THEME IDEAS

Choose a theme that fits in with your available time and closeness to some spectacular locations.



1 THE ROAD TRIP

Robert Frank's seminal project *The Americans* was conceived as a meandering road trip across the country in post-war USA. Such a loose template allowed Frank the freedom to observe and respond to whatever he encountered, taking advantage of serendipity and embracing the unexpected.

Plan a road trip with a similar intention – allowing yourself to stop and collect whatever comes your way. Situations that you don't expect will always be more memorable and will help to distinguish your work from others who have made the same journey. Going off map, as this example shows, will always expose you to the unseen and undiscovered.

2 FROM A TO B

A different way of approaching the project is to plan a journey between two points of reference and shoot what you find in between. Ed Ruscha's first and most famous book, *Twentysix Gasoline Stations*, chronicled the pit stops along the highway between his Los Angeles house and his parents' home in Oklahoma, shot with his detached, deadpan aesthetic.

Consider planning such a trip, thinking perhaps if the start and stop point could in themselves bridge two extremes. In Paul Graham's book *A1: The Great North Road*, the journey starts in north London and ends in Edinburgh and in between lay the full gamut of political and social conditions. Devise a journey that has a symbolic undercurrent, perhaps tracing the route of a famous march, or as in this example, making the journey across a tidal causeway between the mainland and an island community.



3 ROADSIDE SHRINE

Roads act as thoroughfares, funnelling traffic through and past places of worship, and many roads today are still part of historic pilgrimage routes. Across Europe, there are still plenty of roadside shrines, celebrating or commemorating a locally adopted saint, community figure or tragic victim of a road accident. Look at Czech photographers Marketa Luskacova and Josef Koudelka who have both photographed pilgrimages, capturing the participants and surroundings in their atmospheric studies. I found a wonderfully evocative glass-cased statue of St Brigid in County Clare, Ireland.



4 HIGHWAY AS HABITAT

Communities that depend on the roadside for their business are widespread and numerous. On your journey, keep your eye open for signs and symbols that vie for your attention. The roadside is packed full of visual information, so look out for those things which are out of the ordinary and demand further attention. Walker Evans was a master at spotting the quirky qualities of the hand rendered and vernacular statement, which were especially poignant during the 1930s depression era. This example, discovered in a village in Ireland, captures a gritty, rural feel.



5 REMOTE WALKING ROUTES

Using a car may contribute only to the beginning of your trip. Many walking routes have a rich, historical past, despite looking little different to many tracks and roads. Across Europe, many Roman roads still exist and there are also a few dramatic passages cut across mountain ranges linking distant communities together. The Roman Steps, near Llanbedr in North Wales, is a path that navigates across a mountain, taking you to remote lakes and spectacular scenery. Artist Richard Long made minimal sculpture in similar remote places using whatever was at hand when he arrived. If you're a keen Rambler or wild fisherman, consider a trek along a remote route such as this example shot in Connemara, Ireland.

SECTION 2: DEVELOPING YOUR VISUAL SKILLS

If you can plan a trip to give yourself plenty of time, it's a great opportunity to develop your visual skills along the way.



THINK OF THE BIGGER PICTURE

One of the hardest aspects of setting yourself a project is to keep an open mind while you are engaged in the shoot. Many photographers over-plan their projects and perhaps don't take advantage of unexpected situations that arise once started.

Give yourself the flexibility to change course at a moment's notice and go with your gut instinct if you start to feel you are repeating yourself. It's almost impossible to review and reflect while you are shooting, so allow yourself to veer off course as difference and variation can be just as valuable as similarity and repetition. The more you have to choose from at the end, the broader picture you will create.

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B+W



GO WITH GRAPHIC SHAPES

With a clever use of camera position and different lenses, you can manipulate shape until it sits correctly in your viewfinder frame. Deciding on the perfect camera angle when shooting on location is near impossible, so if a photograph is worth taking then it's worth the effort of taking several variations.

You can dictate the way in which somebody reads your photograph by arranging the shapes and lines in your viewfinder before pressing the shutter. When looking at a photograph, the human eye follows lines and shapes, in much the same way as planning a route with a road map. Photographs that engage a viewer in this way are considered to be more skilful than the snapshot type with clumsy and accidental placements. This example provides a clean line that links foreground to background through a vista.



THINK ABOUT SPACE

Tonal recession is the term used to describe how colour and contrast fade in value as objects get further away from you. As predictable as perspective, this fall-off sends messages to your subconscious brain to help you decide how far away or near things are. Scenes that flow naturally from foreground into background can be further improved if you can weave some elements of your image to connect the two ends of your space. Just like a gradually diminishing railway line, road or other feature, this can form a tight visual link between foreground and background. Space is a tricky one to convey when you are in an unfamiliar place, but as this example shows, a good picture can be made better by showing depth.

INSPIRATIONAL QUOTE

'Robert Frank, Swiss, unobtrusive, nice. With that little camera that he raises and snaps with one hand he sucked a sad poem right out of America on to film, taking rank among the poets of the world.'

Jack Kerouac, introduction to *The Americans*

SECTION 3: MAKE YOUR OWN JOURNAL

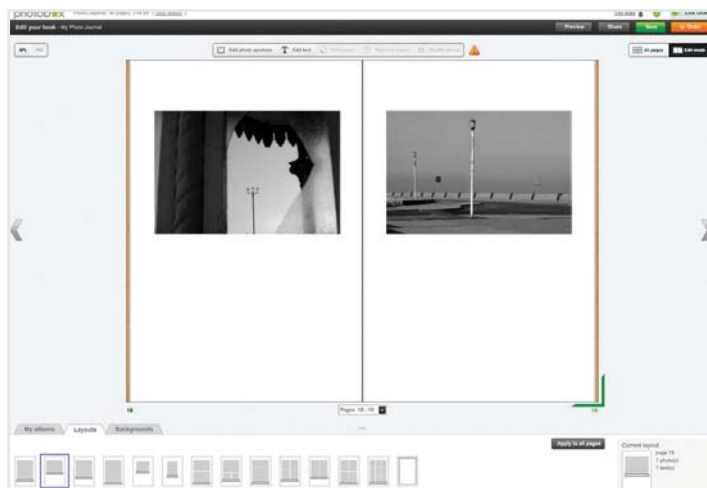
This kind of project is ideal for developing into a journal that could include your own writing.



THE PHOTOBBOX SERVICE

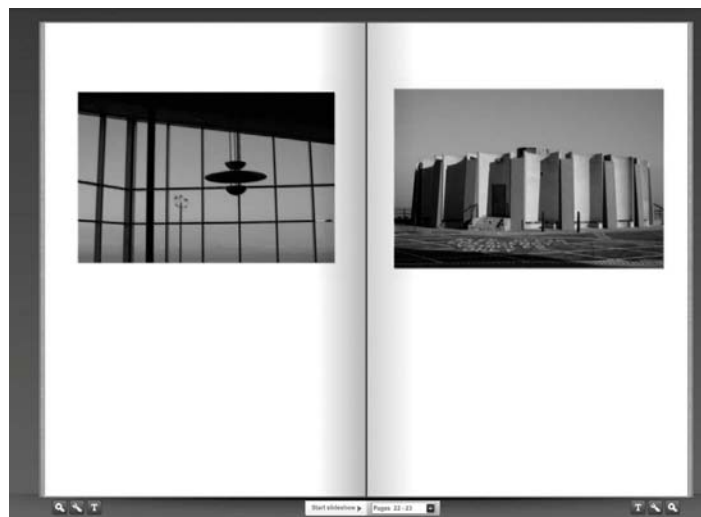
Online photolab Photobox offer a great photo journal product which you can make with your own images. The journal looks and feels like an old fashioned travel writer's notebook and is fitted with retro round corners to complete the effect. The service isn't as well colour managed as a Blurb photobook project and the Photobox print quality, when combined with their choice of paper, is more reminiscent of a colour photocopy than a litho printed book.

Despite this, the journal has its own unique print quality and, priced at around £14, is good value for money and a perfect vehicle for adding your own writing. Housed in a thick card softback, the journal can be easily customised at home by adding inserts and other things that you may have collected along the way.



MAKING THE BOOK

Photobox provides an online editor to help lay out your photo journal, where you can crop and choose from a few simple page templates. Choose a template which matches the shape of your original images, or they will be cropped to fit. Consider leaving enough blank space at the bottom of the page to accommodate your written notes and recollections. There's no need to replay the exact sequence that the pictures were taken, instead try to develop a connection between pairs of images on a single spread using visual similarities.



HOW IT WORKS

To create a photo journal you'll need to sign up for a Photobox account and upload edited images from your project. There's no need to have super high resolution files for this kind of print, so if you are a Lightroom user, export your set using the Resize to Fit Long Edge at 2000 pixels at 300ppi. Once your images arrive at Photobox, they'll be saved in an album ready for you to lay out.



PROJECT OUTCOME

Aim to create a photo journal which you fill with textures and details from your trip. This example was made by perfect-binding a set of A4 inkjets at a high street copy shop.

INSPIRATIONAL BOOKS

- ▣ Robert Frank *The Americans*
- ▣ Stephen Shore *A Road Trip Journal*
- ▣ Paul Graham *A1: The Great North Road*

SEND US YOUR PICTURES

If you have been inspired by this photo project, then we want to see your pictures. You could win £100 voucher from Hahnemühle.

▣ Send them to: **Photo Projects, Black+White Photography, GMC Publications Ltd, 86 High Street, Lewes, East Sussex BN7 1XN. Full submission details on page 2.**

timdaly.com



Hahnemühle

TESTS AND PRODUCTS

All pictures © Lee Frost

The Lomo LC-A 120 is a brand new medium format film 'compact' from the Lomography Society. The original Lomo LC-A, a 35mm compact of Russian origin, became a cult classic in the late 1980s. The LC-A 120 is its big brother, and though it's a completely new design, the basic features are still the same. Instead of using 35mm film, it produces 6x6cm images on 120 roll film (12 shots per roll). The 38mm lens is fixed and has a focal length equivalent to 21mm on 35mm or full-frame digital format – very wide in other words.

The lens is protected by a sliding cover. When you push the cover down to reveal the lens, the camera's metering is



£339

LOMO LC-A 120

It looks like an oversized version of the Lomo LC-A and produces 6x6cm images on 120 roll film. **Lee Frost** goes retro.

turned on so it's ready to use and you can see through the optical viewfinder, which isn't

coupled to the lens but gives an accurate view of what the lens is going to capture.

Film with a speed of ISO 100-1600 can be used and the correct ISO is set by twiddling a small star-shaped dial on the front of the body until the required number can be seen in the neighbouring window. Film is advanced by turning the knob on the right side of the top plate and when the next frame is reached, the knob locks so you can't overwind. To take a shot you simply press the silver shutter release button that's next to the film advance knob.

To focus the lens you need to set the correct focus zone using the switch on the left side of the lens unit. There are four options – 0.6m, 1m, 2.5m, infinity. These zones work well, but you must remember to change them as necessary otherwise you could end up with an unsharp photograph.

The metering and exposure system of the LC-A 120 is completely automatic. The only information you get from the camera is that there's enough light to capture an image when you see two red lights in the viewfinder. That's it! No aperture control, no exposure



MERZOUGA, MOROCCO

Although the LC-A's fixed lens is very wide, with care it can still be used to shoot successful portraits. The metering coped well with the contrasty light.

Lomo LC-A 120, ISO 400 film, exposure not recorded



MERZOUGA, MOROCCO

Being so compact and lightweight, the LC-A 120 is a great camera to use for point and shoot. There aren't many medium format film cameras you can say that about!

Lomo LC-A 120, ISO 400 film, exposure not recorded

compensation. But my hit rate was high, so the metering does work well.

The LC-A 120 does have a standard tripod socket on the baseplate and you can attach a cable release to the shutter button. It's also capable of long exposures, so in low light you can mount it on a tripod and fire the shutter remotely. You can attach a flashgun to the hotshoe too and provide your own light for fill-in outdoors or to supplement available light indoors.

Another useful feature is the Mx switch on the top plate – flick it to Mx and you can fire the shutter as many times as you like without advancing the film, to create wacky multiple exposures.

Image quality is pretty high thanks to the four-element glass lens. The shots I produced are crisp and

LIKES

- ▶ **Compact and lightweight**
- ▶ **Quick and easy to use**
- ▶ **Well built**
- ▶ **Quirky! It takes film!**
- ▶ **Image quality is high**

DISLIKES

- ▶ **Price – it's not cheap compared to, say, a Holga**
- ▶ **Loading film is very fiddly**
- ▶ **No idea what the shutter speed is**
- ▶ **Lens is a tad too wide**
- ▶ **No exposure compensation**

contrasty and though there is an obvious vignette at the image corners, I like it. The square format also works well – straight from the camera you get images that have a quirky, fine art look.

My only niggle concerns film loading, which is a complete pain in the butt! There are two tiny tabs inside the camera that you need to operate



TECHNICAL SPECIFICATIONS

Price	£339
Format	6x6cm on 120 roll film
Lens	Fixed four-element 38mm f/4.5 Minigon
Viewfinder	Direct optical rangefinder, not coupled
Focus	4-step zone focusing, 0.6m-infinity
Apertures	f/3.5-not specified
Exposure	Programatic auto
Metering	Electronic, no readout, EV4-EV15
Shutter Speeds	Not specified
ISO Range	100-1600
Flash	X-type synchronisation hotshoe, rear curtain sync
Battery	3 x 1.5v LR44 or A76
Tripod Socket	Standard 1/4in

'Image quality is pretty high thanks to the four-element glass lens. The shots I produced are crisp and contrasty and though there is an obvious vignette at the image corners, I like it.'



ERG CHEBBI, MOROCCO

I took the LC-A 120 into the desert for two days and used it to shoot the amazing scenery. The punchy images suited the landscape and light.

Lomo LC-A 120, ISO 400 film, exposure not recorded

to release the spring-loaded retaining pins so you can fit the film inside the chamber. Not only are the tabs difficult to operate due to their size (I had to use a ballpoint pen as my fingers are too big) but even with the retaining pins released they don't drop far enough, so getting the film into the chamber is almost impossible unless you insert a piece of card over the pin so it gets pushed down further by the bottom of the film spool. It gets easier with practice,

but the first couple of rolls were a nightmare!

At over £300, the Lomo LC-A 120 isn't cheap – you can get a Holga 'toy' camera that takes 120 roll film for a tenth of that. But it's a well-designed, well-built camera that does exactly what it says on the box and, being compact and light, would make a welcome addition to your digital camera system without taking up too much bag space. I could certainly see myself using one as and when the feeling took me.

VERDICT

I had the original Lomo LCA 35mm compact years ago and this 120 medium format version has the same quality feel. It's small enough to carry everywhere (it's the smallest medium format camera ever made), the auto exposure seems to cope well with all types of lighting (though the film's exposure latitude no doubt helps) and the lens produces sharp, contrasty images. In this high-tech digital age it makes a refreshing change and if you fancy trying your hand at film photography I reckon you'll have a lot of fun using an LC-A 120.

RATINGS

▶ HANDLING	80%
▶ PERFORMANCE	90%
▶ SPECIFICATION	80%
▶ VALUE FOR MONEY	70%

80%
OVERALL

THE SMART GUIDE TO PHOTOGRAPHY

It's all very well to shoot great pictures on your phone but what are you going to do with them? This month **Tim Clinch** looks at exhibiting, selling, printing and putting online all your best work.



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B+W

Very nice, but what are you going to do with it?' is a phrase I hear all too frequently from the beloved partner. Most often it's when I've seen a piece of beautiful antique farm machinery (a particular penchant of mine) in one of the antique shops local to our home in Bulgaria. Although I might think that the aforementioned threshing machine would look just lovely in the corner of our garden, nine times out of ten, I have to admit, she has a point.

I always think of this when talking to people about their mobile photography. Often, when I tell people I write this column, a phone is whipped out and I am shown some lovely photographs. This time it's me who is forced to ask the question 'Very nice, but etc...'. This is typically met with a blank stare, or a mumbled 'dunno...'

Well, here are few ideas for you. To start with, how about entering some awards? Come on, you'll never know till you try, and, as the saying goes, 'You've gotta be in it to win it'!

The first, and longest running awards are the iPhone Photography Awards

(ippawards.com). By the time you read this you will have missed the deadline for the 2015 awards, but their beautiful and inspirational website should spur you on to enter next year.

Since 2011, the Mobile Photography Awards (mobilephotoawards.com) have provided an amazing platform for users of iPhones and Android devices. There is a huge range of categories to enter and a really impressive line-up of judges, many of whom have very interesting work for you to check out.

TOP TIP

Well, rules are made to be broken I guess. Having told you till I'm blue in the face to go gently with all the processing you do on your mobile photography, and not to overdo it, this month's top tip is to do exactly the opposite and over-process!

To my mind, the greatest thing about shooting in black & white is that it's NOT real. Unless we have some serious problems with our eyesight, us humans don't see in black & white. That's why I love it. It looks like a photograph.

So, as it's not 'real' to start with, it means that we can push it as far as we like.

Black & white can take some serious punishment so ignore all my namby-pamby advice and, once in a while, hit it with all you've got!

All this month's pictures are massively over-processed and too contrasty. They simply wouldn't work like this in colour but black & white has given them a feel that, with the right picture, just seems to work.

Warning: DO try this at home...

What next? Make an exhibition of your work, that's what. Print. Either by going to a lab or using one of the many apps that print directly from your mobile. There are literally hundreds to choose from. For everything from prints to books in the UK try PhotoBox (photobox.co.uk), also try Polagram, Snapfish and Print Studio. A quick Google search will find them. Want to send postcards direct from your phone? Again, Google these: Postagram, TouchNote,



THREE APPS TO HELP YOU SELL YOUR MOBILE PHOTOGRAPHY

1 One of the best apps to enable you to (hopefully) make money from your mobile shots is **STOCKIMO**, which allows you to sell your photography directly on Alamy, the world's largest website for picture buyers. Downloaded from the App store, it is simple and intuitive to use. Your pictures are uploaded to the site and within a few hours are graded by the in-house staff and, once accepted, are up for sale. Easy! (stockimo.com)

2 CLASHOT: Once again, dead easy to use. Once uploaded your pictures are instantly available for sale. And you get a nice little platform to showcase your work. As they say 'Take photos, sell photos'. (clashot.com)

3 PICWANT: Once you've downloaded the app, you upload the pictures to their website where they are sorted and graded by their team and are then made available for sale or licence (picwant.com).

A word of warning. Although all three of these apps are legitimate, ensure that you read their terms and conditions very carefully before submitting your pictures. Make sure you pick the right one for you so you won't get any surprises further on down the line!

SodaSnap or the very cool Postino.

A great app for storytelling in pictures (and one I use all the time) is **STELLER** (steller.co). It's a lovely way of showcasing little projects you've shot on your phone, projects you otherwise may do nothing with. Using their beautiful, slick graphics it's easy to make your pictures look great, and there are lots of very interesting photographers in this fascinating and fast-growing community.

And, finally, get one of the online

photo-sharing apps which enables you to show off your work, see other people's, share comment and opinion and generally get inspiration. Try the brilliant app from 500px. Without a doubt one of the best there is.

So, when someone asks you what are you going to do with it, you'll know. Frame it. Put it on your wall. Sell it. Give it away. Put it online. Tell a story with it...do what you want, but **DO SOMETHING** with it. Don't just let it languish in your phone!



*'Frame it. Put it on your wall. Sell it. Give it away. Put it online. Tell a story with it... do what you want, but **DO SOMETHING** with it. Don't just let it languish in your phone!'*

CHECKOUT

The telephoto zoom lens covers all bases from portraits to sports photography. There's a huge choice – so how do the different models vary? **Daniel Calder** looks at six of the latest offerings.

HD PENTAX-D FA* 70-200MM
F/2.8 ED DC AW

MULTIPLE FOCUSING OPTIONS

Big changes are underway at Pentax since Ricoh took over the company.

To complement the projected release of a K-mount camera with full-frame sensor by the end of the year, Ricoh has created the HD Pentax-D FA* 70-200mm f/2.8 ED DC AW.

Part of the * (Star) series, this is a top of the range telephoto lens from Pentax, with weather-sealing to boot. Designed to cover a full-frame camera, it also works with existing K-mount models, providing an equivalent field of view of 107-307mm.

The 70-200mm focal length

makes it a great all-round lens that's just as happy shooting portraits as sport. It's jam-packed with features to optimise light transmittance, minimise reflection and compensate against chromatic aberration. The focus range limiter has three levels to save time when searching for autofocus. There's also a Quick-Shift Focus system, which among other things facilitates a rapid switch to manual focusing after the camera has achieved autofocus. Although this premium lens comes at a premium price, it's softened by the inclusion of a hood, case, tripod mount and lens caps.



TECHNICAL SPECIFICATIONS

Aperture	f/2.8-f/22
Minimum focusing distance	1.2m
Filter size	77mm
Lens construction	19 elements, 16 groups
Focus limiter	Yes
Image stabilisation	No
Diameter x length	91.5 x 203mm
Weight	1,755g
Guide price:	£1,850
Contact:	ricoh-imaging.co.uk

AF-S DX NIKKOR 55-200MM
F/4.5-6G ED VR II

COLLAPSES DOWN

The AF-S DX Nikkor 55-200mm f/4.5-6G ED VR II is a compact, super-light telephoto lens for Nikon DX cameras. The DX sensor is similar in size to APS-C sensors, making the focal length equivalent to 82.5-300mm on a 35mm camera. It's ideal for landscapes and wildlife and not too shabby for sport or action.

It may lack the bells and whistles of more expensive telephoto lenses, but it has an impressive trick up its sleeve: it can collapse down to a compact size. When you

couple this with its amazingly light weight you can see this is the perfect lens for travelling.

Naturally, at this price point there are a few downsides, namely the plastic casing and the fact that you have to flick a switch to shift between auto and manual focusing. Still, it takes great pictures, aided in no small part by Nikon's VR system for image stabilisation which improves handheld shots by up to four-stops. It may only come with the front and rear lens caps, but you can't complain at this price.

'It may only come with the front and rear lens caps, but you can't complain at this price.'

TECHNICAL SPECIFICATIONS

Aperture	f/4-f/32
Minimum focusing distance	1.1m
Filter size	52mm
Lens construction	13 elements, 9 groups
Focus limiter	No
Image stabilisation	Yes
Diameter x length	70.5 x 83mm (when retracted)
Weight	300g
Guide price:	£279
Contact:	nikon.co.uk

SONY FE 70-200MM F/4 G OSS

OUTSTANDING CONSTRUCTION

Designed for the ever-increasing range of Sony mirrorless cameras, the FE 70-200mm f/4 G OSS lens works beautifully on full-frame Sony Alpha A7 camera bodies. It's also compatible, if hugely oversized, on the APS-C sensor models, with the equivalent 35mm focal length of 105-300mm.

If you can't tell by the outstanding construction of the lens, the G designation in the title confirms this optic is as good as Sony can make it. It benefits from dust and moisture protection as well as Sony's Optical SteadyShot image

stabilisation, which can be switched between normal and panning modes. There's also a 3m to infinity focus limiting switch to save time whirring through the entire zoom range. Another switch allows you to alternate between auto and manual focus.

The versatile 70-200mm focal length works well for portraits, as well as close range sport and tighter shots of landscapes. Despite Sony's efforts to make the lens as compact and light as possible, it's still large, which limits its appeal as a travel lens. A large hood, case, lens caps and tripod mount are included in the box.



'If you can't tell by the outstanding construction of the lens, the G designation in the title confirms this optic is as good as Sony can make it.'

TECHNICAL SPECIFICATIONS

Aperture	f/4-f/22
Minimum focusing distance	1m
Filter size	72mm
Lens construction	21 elements, 15 groups
Focus limiter	Yes
Image stabilisation	Yes
Diameter x length	80 x 175mm
Weight	840g (without tripod mount)
Guide price:	£1,200
Contact:	sony.co.uk



CANON EF 100-400MM F/4.5-5.6L IS II USM

THREE-MODE IMAGE STABILISER

The Canon EF 100-400mm f/4.5-5.6L IS II USM lens is built for full-frame sensor cameras and includes all the anti-distortion and anti-flare measures you'd expect from one of the company's flagship lenses. It also works on Canon's APS-C cameras, providing a 160-640mm equivalent angle of view.

With such a vast focal range, it's ideal for sport and wildlife photography, so it's good to know it's got some decent weatherproofing to stand up to life in the field. There's also a three-mode (Standard, Panning and During Exposure Only) image

stabiliser for handheld shots.

Autofocusing is fast and quiet, thanks to the built-in Ultra Sonic Motor (USM) and with a twist of the focusing ring you can override to manual focus at any point. A handy focus limiter switch saves time hunting for autofocus on subjects more than 3m away. Setting the Zoom Touch Adjustment ring allows you to change the degree of resistance when zooming the lens, so it could respond to the lightest touch, tighten-up for finer adjustments or be locked-off altogether. A lens hood, case, caps and tripod mount complete the package.

'Autofocusing is fast and quiet, thanks to the built-in Ultra Sonic Motor (USM).'

TECHNICAL SPECIFICATIONS

Aperture	f/4.5-f/38
Minimum focusing distance	98cm
Filter size	77mm
Lens construction	21 elements, 16 groups
Focus limiter	Yes
Image stabilisation	Yes
Diameter x length	94 x 193mm
Weight	1,640g (with tripod mount)
Guide price:	£1,999
Contact:	canon.co.uk

SIGMA 150-600MM F/5-6.3 DG OS HSM

GREAT FOR SPORT

This giant 150-600mm f/5-6.3 DG OS HSM lens from Sigma is aimed at sport photographers and is available in Canon, Nikon and Sigma mounts. The build quality is superb, and the optics use low dispersion glass elements (similar to Canon's Fluorite technology) to reduce chromatic aberration. It boasts good weatherproofing, while the front and rear lenses use a water and oil repellent coating for added protection and easy cleaning.

With such a long barrel it's good to see the inclusion of a zoom lock to prevent lens

creep. There's also a focus limiter switch with two settings (under 10m or over 10m) to help speed up autofocus. Yet another switch allows you to select autofocus, manual focus or manual override, which enables you to flick from autofocus to manual focus via a twist of the focusing ring.

As the lens is geared towards sport photography, it's good to note the optical stabiliser has a panning mode for improving the steadiness of high-speed action shots. A nice package at a good price is rounded off with a lens hood and caps.

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B+W



'With such a long barrel it's good to see the inclusion of a zoom lock to prevent lens creep.'

TECHNICAL SPECIFICATIONS

Aperture	f/5-f/22
Minimum focusing distance	2.6m
Filter size	105mm
Lens construction	24 elements, 16 groups
Focus limiter	Yes
Image stabilisation	Yes
Diameter x length	121 x 290.2mm
Weight	2,860g
Guide price:	£1,499
Contact:	sigma-imaging-uk.com



TAMRON 28-300MM F/3.5-6.3 DI VC PZD

ALL IN ONE ZOOM

Tamron likes to call its 28-300mm F/3.5-6.3 Di VC PZD lens an all in one zoom, and there's no better way to describe it. With such a broad range of focal lengths it's ready for most subjects, and with such a compact size and light weight it's ready to go anywhere. The addition of a rubber trim around the lens mount provides a little weatherproofing too.

Designed for full-frame cameras, the lens is available in Canon, Nikon and Sony mounts. Despite its modest price tag, it boasts some pretty high-end features including a combination of different

glass elements to reduce aberrations and improve image quality. Another nice feature is Tamron's Piezo Drive (PZD) standing-wave ultrasonic motor system for precise, silent focusing. Then there's the vibration compensation, which can be activated to improve handheld shots in low light.

One particularly nice addition is the ability to override autofocus with manual focus at any time. Finally, the lens can be locked at 28mm for comfortable and safe carrying. Apart from the lens there's not much else in the box, but with a price of £570 it's not surprising.

'One particularly nice addition is the ability to override autofocus with manual focus at any time.'

TECHNICAL SPECIFICATIONS

Aperture	f/3.5-f/40
Minimum focusing distance	49cm
Filter size	67mm
Lens construction	19 elements, 15 groups
Focus limiter	No
Image stabilisation	Yes
Diameter x length	75 x 99.5mm
Weight	540g
Guide price:	£570
Contact:	tamron.eu



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A FORTNIGHT AT F/8

While having his monthly grumble, **Tim Clinch** faces up to the scary monster of editing, gets furious about unwieldy websites, and finally calms down, takes a deep breath, and makes some good resolutions...



Before I begin this month's rant, thinly disguised as a monthly column, let's get one thing straight. At the risk of repeating myself, all criticism contained herein is not me telling you off, it's firmly directed at my own shortcomings too.

I'm going to talk about one of the most important disciplines in photography, a discipline that becomes more and more important by the day, as the photographic world expands. Yes – you've guessed it, I'm talking about the scary monster that is editing. A recent experience has hardened my resolve to get us all thinking more about it.

As you may know, these days, alongside my commercial

'Great clunky wheezing sites, impossible to navigate and infuriating to use, with everything bar the kitchen sink chucked in.'

work I run a few workshops. It's something I never envisaged doing but, much to my amazement, I thoroughly enjoy it. Imparting the knowledge I've gained over a lifetime as a photographer is proving to be a fascinating experience. The really surprising thing about it is how much the process is teaching me about myself. Who said an old dog can't learn new tricks?

The downside is that I have to spend a lot more time sitting behind a computer and actually running my business. Before

I did this, my business as a professional photographer pretty much ran itself. Phone rings, commission comes in and off you go. Obviously there's more to it than that, but you get my gist.

So, among the mountain of mundane things that I'd been procrastinating over this week, I decided another mailing was in order to promote my workshops, and had thought it would be a good idea to include a list of the best of the UK's camera clubs and photographic societies. Now, I have to say at this point that camera clubs are a bit of a

mystery to me. I've never been in one, have no real idea how they work and my only experience with them has been a talk I was commissioned to give to a rather posh one in London.

My Google search indicated that there were well over 60,000 results, and I started to look through a few. Then a few more. To say it was a dispiriting experience would be the understatement of the decade. Let me explain a couple of reasons why.

Firstly and most importantly, almost without exception, every website had far too much stuff on it. Great clunky wheezing sites, impossible to navigate and infuriating to use, with



WHAT TIM DID THIS MONTH

▣ For those of you involved with a camera club or a photographic society and trying manfully to please all of the people all of the time, remember the old joke:

Q: *What is a camel?*

A: *A horse designed by a committee...*

▣ This month's photographer is that rarest of beasts, a photographer who was brought to my attention by my beloved partner. She is Bulgarian photographer Eugenia Maximova (emaxphotography.com). The BP is not the biggest fan of photography, so when she DOES find something that she likes, I can pretty much guarantee that it will be special. Eugenia's work is beautiful, haunting and fascinating, and her project (and book) *Kitchen Stories From the Balkans* is an absolute delight. Combining classic still life lighting with her sympathetic approach and wonderful quiet eye, these pictures sum up perfectly what village life looks like here in rural Bulgaria. A triumph!

▣ My pictures this month are inspired by (but not nearly as good as) Eugenia's work. They were all taken in a beautiful old bakery in the Carpathians in western Ukraine. As in the *Balkan Kitchen* series, I love the way that normal life sometimes throws up these classic still life moments...

update my personal website at least every two months. That's six times a year. Even I should be able to manage that. I'll give it a shake up, a dust down and a spring clean. Yes, some of my favourites will go, but they will always be replaced with good stuff. One in, one out. Make it your motto...

everything bar the kitchen sink chucked in. And, more often than not, literally hundreds of pictures.

Secondly, I was trying to get in touch with them so why... WHY was it so difficult? Get a 'contact us' link up and make it as visible and easy to use as possible. Some of the hoops I was expected to jump through made me feel like I was trying to access the Prime Minister's personal email address, not make a simple enquiry to a camera club!

Please do not get the idea that I am having a go at anybody involved with camera clubs. I'm not. It must be very difficult keeping it all together and dealing with all the different

elements, egos and personalities, and good on you for keeping going. But, as I've said before, the acronym KISS (Keep It Simple, Stupid) is always the best way to go. By trying to satisfy everyone you run the risk of satisfying no one. Websites, like photography itself, are surely all about communication, so, just as with our images, try to make that communication easy for other people and do some editing.

Show me three strong, beautifully presented pictures and I'll think you're a good photographer and I'll want to see more. Show me 33 and I'll be bored before we're even half way through. Whether you're

a camera club, a photographic society or an individual photographer, you don't have to show people everything. Keep a few surprises up your sleeve.

The best way to keep your website fresh is not to simply load it with more and more images, but to keep changing it, to update it all the time. Sorry everyone, but this will mean you'll be taking some of your favourite pictures off your site. And camera club bods, prepare yourselves. You may very well upset a few people along the way. But what better way to inspire yourself, or your members, to go out and take better pictures?

As for me, I've resolved to

60-SECOND EXPOSURE

All images © Donald Cameron

For **Donald Cameron** a bit of patience and a love of isolation is key to shooting landscapes and seascapes. He talks to Tracy Hallett about thigh-high water and the importance of a warm hat.



Steamotion. The Falkirk Wheel, Forth and Clyde Canal.

Finish this sentence: I took up photography because...

A few years ago I watched a fantastic television drama called *Shooting the Past* in which the staff of a photographic library try to save it from closure by telling the new owner some of the stories behind the pictures. It opened my eyes to the idea that photographs can have real depth and tell stories. I immediately bought a camera and started shooting everything until I found a subject and style that I liked.

Tell us about your favourite themes or genres.

I mainly shoot seascapes and landscapes using long exposures. I like my pictures to be inspired by true events rather than stand as truthful documents. I shoot black

& white because it allows me to radically alter reality and create a view that wouldn't otherwise exist.

Name one item that every photographer should own.

A warm hat. But not just any hat, I bought one from the US that claimed to be the warmest hat in the world and, I have to admit, standing by the North Sea for hours on end would be pretty intolerable without it.

What's the biggest risk you have taken as a photographer?

I was driving to a photo shoot when I ventured on to a slope of ice with a ditch on one side and a large drop on the other. Using my brakes didn't make much difference, so I ended up just sliding down the road. Typically,

the photos from that day weren't worth the effort either.

Do you have a photographic habit that you wish you could shake?

I've lost count of the number of times I've shot a multiple-minute exposure without screwing the ND filter back on, resulting in an overexposed image. It's annoying and yet I keep doing it. I guess it's one of the perils of using circular filters instead of square ones.

Who has been the greatest influence on your photography?

I'm a bit of a film buff, so my main inspiration comes from the work of cinematographer Roger Deakins, rather than another stills photographer. Deakins has a unique visual style, as well as a fantastic

eye for showing off beautiful, yet often quite bleak, landscapes.

Tell us about a photographic opportunity you have missed.

Like so many photographers, I have a hankering to shoot the aurora borealis. It does appear over Scotland every so often, but as yet it has eluded me.

What has been your most embarrassing moment as a photographer?

In Dunbar, a small town on the east coast of Scotland, there is a long sandy beach that is only accessible via a bridge at low tide. I once spent the afternoon there and had to make my way back through water up to my thighs – much to the amusement of a group of kids looking on.



Dolos. Sea wall, Torness Power Station, East Lothian.

Tell us your favourite quote.

'The world is going to pieces and people like Adams and Weston are photographing rocks!' – Henri Cartier-Bresson, photographer and filmmaker.

What, in your opinion, is the greatest photographic invention of all time?

The 10-stop ND filter, as it's been hugely influential in the development of long exposure photography. There's something endlessly fascinating about turning a choppy sea into a smooth wash –

these filters should come with an addiction-warning label.

What would you say to your younger self?

This Bob Dylan quote springs to mind: 'What is money? A man is a success if he gets up in the morning and gets to bed at night, and in between he does what he wants to do.'

Which characteristics do you need to become a photographer?

Patience and a love of isolation, because you spend a lot of



Address to the Deil, The Kelpies, Helix, Falkirk.

time standing around waiting for clouds and tides. You also need to forget about having any money, because it all disappears on camera equipment and photography trips.

Tell us one thing that most people don't know about you.

I started learning Italian a few months ago. I haven't told many people as they will inevitably put me on the spot and ask me to say something in Italian. At the moment I can say I like biscuits: Mi piace biscotti.

What is your dream project?

I would love to travel around the coastline of Italy shooting pictures and making short films, while eating seafood and interacting with the locals.

What single thing would improve your photography?

If I were more adventurous I'm sure I would have a much wider range of locations to photograph, but I'm not one for climbing mountains or venturing too far from what's accessible by road.

If you hadn't become a photographer, what would you be doing right now?

I imagine I'd be a filmmaker, a writer or an artist – either that or I would be an art critic so that I could tell people what they're doing wrong.

PROFILE

Focusing on Scottish landscapes and seascapes, Donald Cameron uses long exposures to turn choppy seas into calm, silky washes. His work has appeared in numerous books and magazines, as well as receiving awards in competitions including Landscape Photographer of the Year and Scottish Nature Photographer of the Year. He lives in Perth, Scotland.

► To see more of Donald's work visit monophotography.co.uk



Winter's Pass. Loch Earn, St Fillans, Perthshire.

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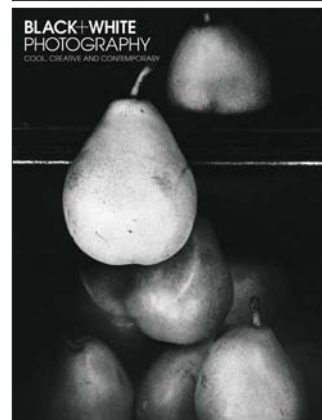
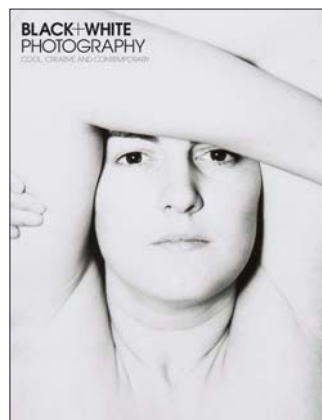
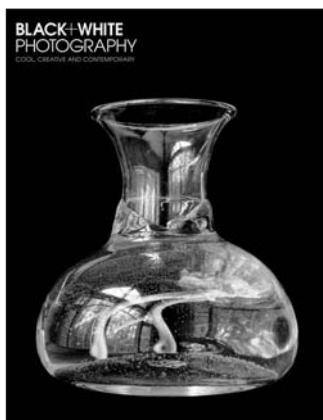
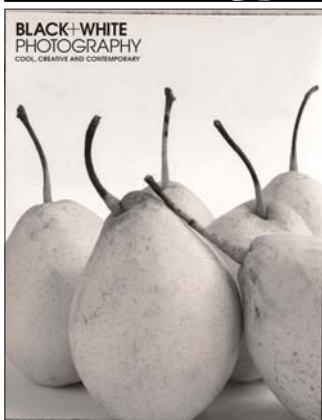
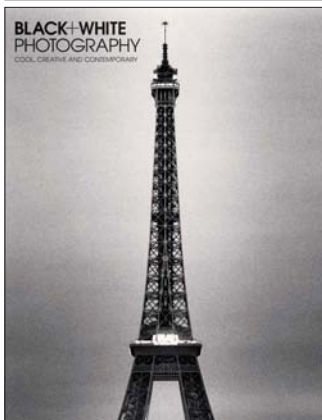
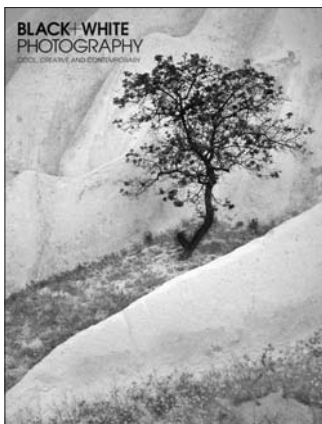
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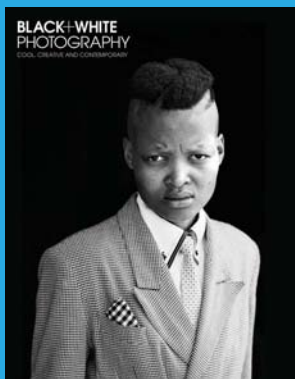
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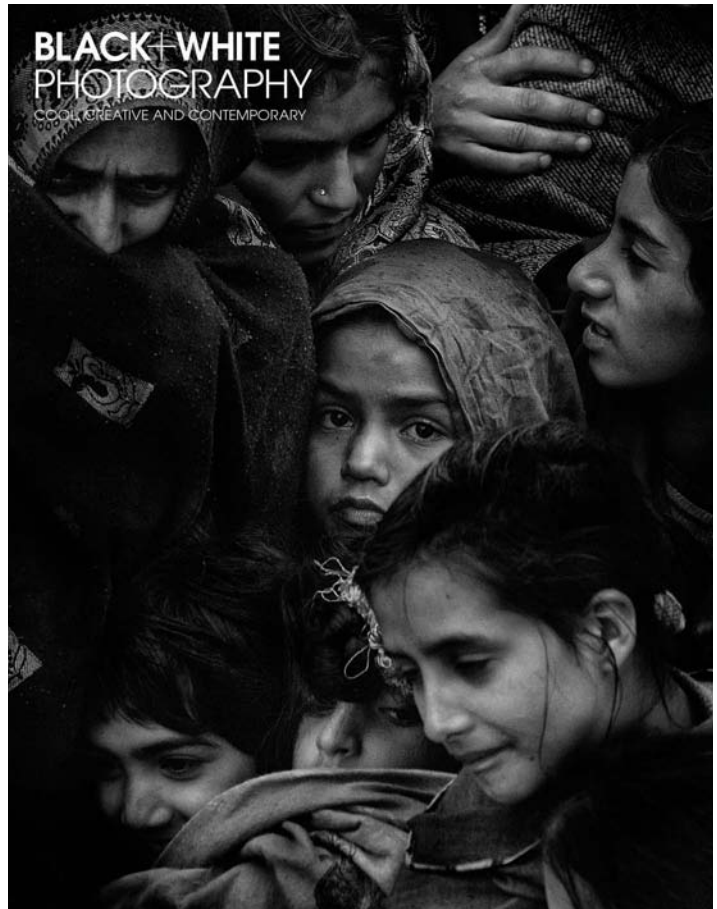
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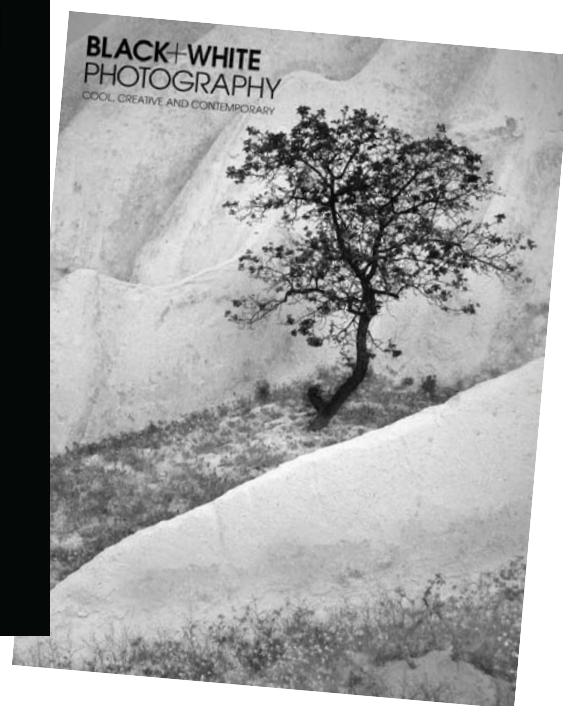
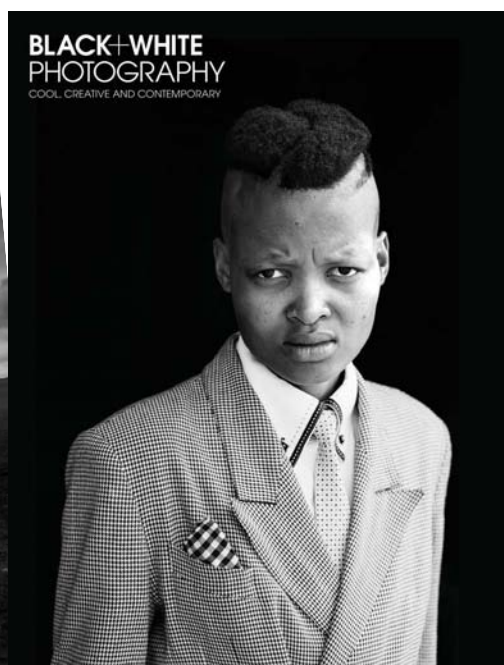
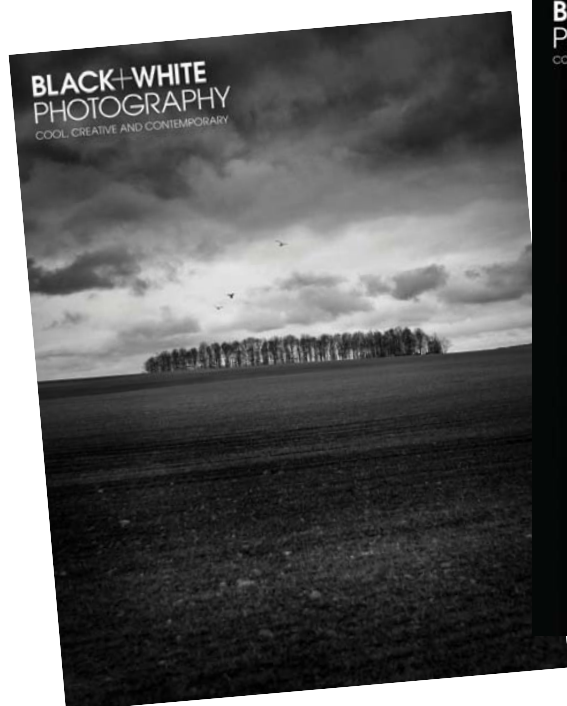
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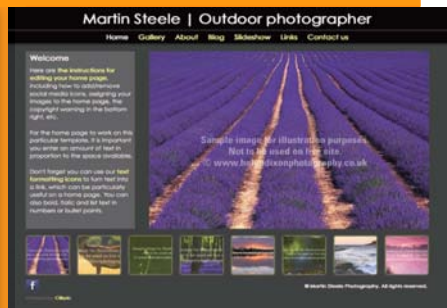
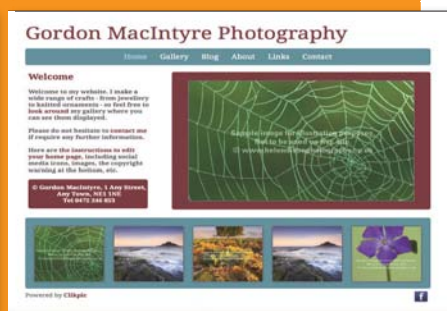
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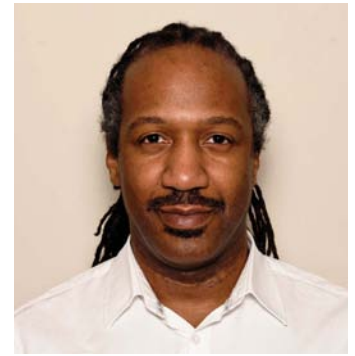
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